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Black Monday



JAN 20

SHOWTIME



Entertainment WEEKLY

JAN. 25, 2019 • #1546

THE OTHER TWO

The year's best new comedy (so far!)

See P. 5 + P. 26

×

POP CULTURE TRUE CRIME

Inside the tragic life and death of Disney's Peter Pan, Bobby Driscoll

P. 30

COLLECTOR'S
COVER
1 of 4

SUPERNATURAL

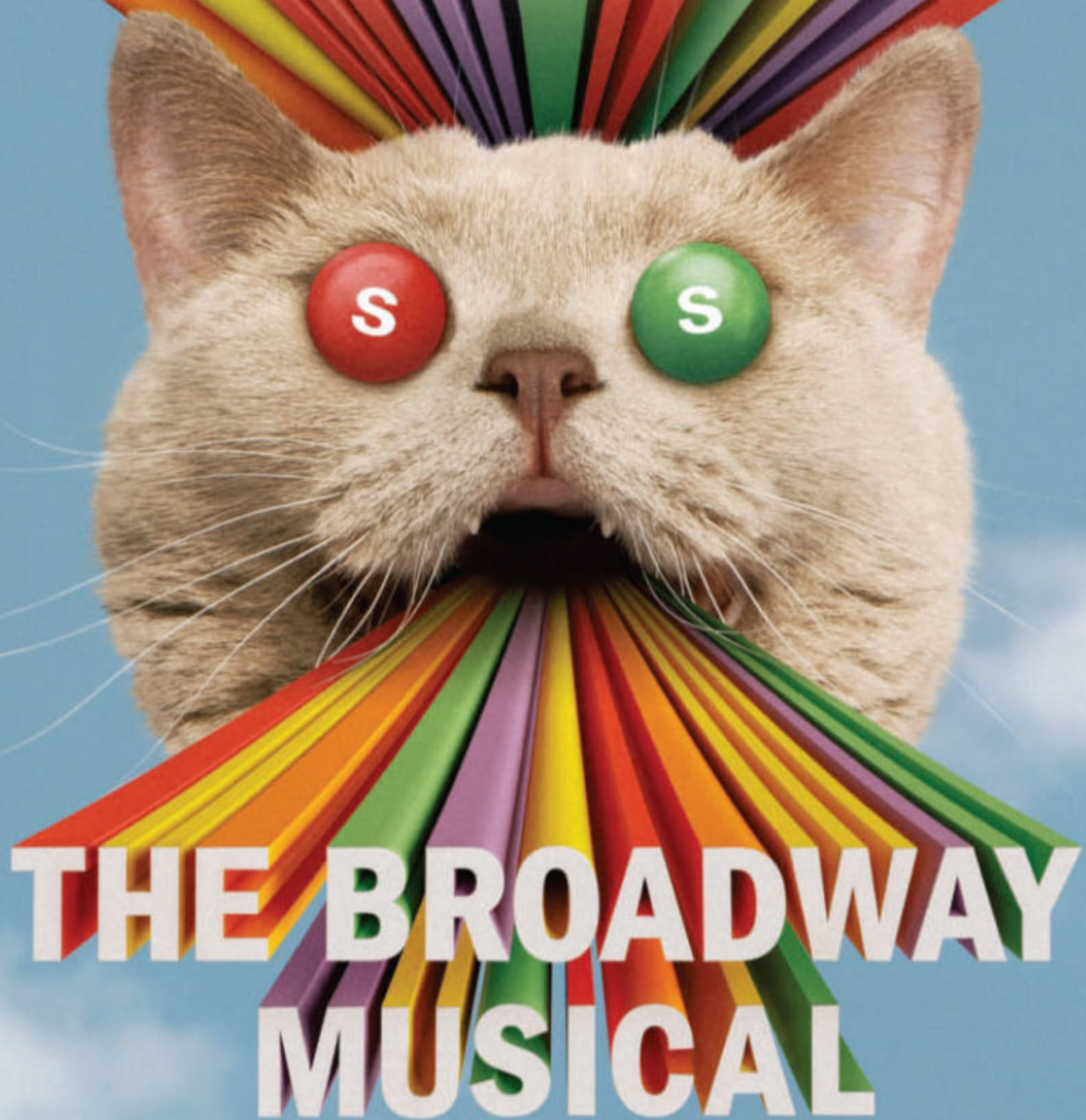
The **GENRE-BUSTING** series hits 300 episodes with the **FATHER OF ALL FAMILY REUNIONS**

BY SAMANTHA HIGHFILL

Jensen Ackles plays Dean

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WON'T BE ON THE BIG GAME**

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The superstar comic (and dramatic!) actress chats about *Divorce*, *The Other Two*, and more over drinks.

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Bobby Driscoll

Looking back at the child star who brought Peter Pan to life, and suffered one of Hollywood's most tragic deaths.

BY LYNETTE RICE

Jared Padalecki, Jensen Ackles, and Misha Collins photographed exclusively for EW on Jan. 10, 2019, in Vancouver

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SOLD
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ON THE COVERS

4 Super Covers

This week we've published four collector's covers to celebrate the CW drama's 300th episode. The Winchester family reunion cover is being sold exclusively at your local Barnes & Noble store. If you didn't get the cover you really wanted, you can also buy any of the four—or the entire set—at backissues.ew.com.



Jensen Ackles, Jared Padalecki, Misha Collins, Samantha Smith, and Jeffrey Dean Morgan photographed exclusively for EW by Eric Ogden.

MORGAN'S STYLING: JEANNE YANG/THE WALL GROUP; SUIT AND SHIRT: DOLCE & GABBANA; SCARF: JOHN VARVATOS; SHOES: TO BOOT; PADALECKI, SMITH, AND ACKLES' STYLING: KERRY WEINRAUCH; PADALECKI'S SUIT: TOM FORD; SHIRT: ETON; SHOES: GRAVITY POPE; POCKET SQUARE: ETON; SMITH'S DRESS: VINCE CAMUTO; BROACH AND BRACELET: VINTAGE; ACKLES' JACKET: EMPORIO ARMANI; SHIRT: ETON; SHOES: TOM FORD; LAPEL PIN AND POCKET SQUARE: VINTAGE; SET DECORATOR: GEORGE NEUMAN; PROP STYLING: KAROLINA GRANT; PRODUCTION: SUSAN MILNE; (ACKLES' COVER) SHIRT: ALL SAINTS; RINGS AND NECKLACE: PYRRHA; (PADALECKI'S COVER) JACKET: JOHN VARVATOS; SHIRT: ETON; (COLLINS' COVER) JACKET: ETRO; SHIRT: FILIPPA K

THE WEEK'S
BEST

Sound Bites

TWEET OF THE WEEK



Ryan Reynolds
@VancityReynolds

Mary Poppins Returns. Emily Blunt is a master at work. She is brilliant. She must be stopped. —The actor, praising Emily Blunt's performance as Mary Poppins

"It's a Christian Dior."

—Clem (Nina Dobrev), seeing her wedding dress on her sister, on *Fam*

"Who cares what religion it is?"

Shannon (Odessa Adlon)

"They died from terminal stupidity."

—Frank (Jon Bernthal), insisting he wasn't responsible for a slew of deaths, on *The Punisher*

"I heard Meg Ryan didn't own a computer when she booked this role. I've got to say, it showed."

—Eddie (Hudson Yang), reviewing *You've Got Mail*, on *Fresh Off the Boat*

"I didn't think I was going to like Fruit by the Foot, but now that's the only way I eat fruit."

—Jack (Miles Brown), wanting his dad to give camping a chance, on *black-ish*

"A bathroom in an office? It's like *Inception*... for pooping."

—Lindsay (Kether Donohue), expressing awe at the perks of Gretchen's (Aya Cash) promotion, on *You're the Worst*

"I was just in the middle of torturing William Shakespeare by describing the plot to the *Entourage* movie."

—Shawn (Marc Evan Jackson), revealing what he was doing in the Bad Place, on *The Good Place*

REYNOLDS: ALBERT L. ORTEGA/GETTY IMAGES; DOBREV: CLIFF LIPSON/CBS; ADLON: MONTY BRINTON/CBS; YANG: BOB D'AMICO/ABC; BERNTHAL: DAVID GIESBRECHT/NETFLIX; DONOHUE: BYRON COHEN/FX; BROWN: CRAIG SJODIN/ABC; JACKSON: COLLEEN HAYES/NBC

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The Must List

THE **TOP 10** THINGS WE LOVE THIS WEEK *Edited By* | MARC SNETIKER @MARCNETIKER



TV

THE OTHER TWO

Former *Saturday Night Live* writers Chris Kelly and Sarah Schneider created this hilarious, genuinely warm comedy about adult siblings whose 13-year-old brother becomes a YouTube megastar. (Comedy Central, Jan. 24, 10:30 p.m.)



DREW TARVER & HELÈNE YORKE

The onscreen siblings, 32 and 33, talk Beyoncé's backup dancers, chemistry, and Von Dutch hats with EW's Tim Stack

What made you both want to be part of this show?

DREW TARVER I knew Chris and Sarah and I loved all of their stuff. This script particularly just had so much funny stuff, along with real, sweet moments.

HELÈNE YORKE It's funny while being human. And the writing feels like words that would actually come out of your face.

Did you two have immediate chemistry together?

TARVER I was cast before Helène, and I remember reading with other girls. She came in and was immediately great. The first time we were doing a scene, you touched my head and I was like, "Oh, yeah, this makes sense. A brother or sister would maybe touch the other one's head."



CONTINUED

YORKE He has two sisters and I have two brothers. And he has a much younger brother, which is something that he has connected with.

TARVER Absolutely. Yeah.

YORKE It was sort of instant. We were lucky.

TARVER And then we never hang out off set.

YORKE He's not allowed to look me directly in the eyes.

Brooke becomes a back-up dancer for her little brother in one episode. Helène, was it hard to learn those moves?

YORKE I pick up choreography pretty quickly, but I am used to musical-theater dancing, so hip-hop is a challenge. I got friendly with all the dancers and we had a good time. I was like, "I feel like I'm in a Beyoncé video!" and [the choreographer] goes, "Most of these girls danced for Beyoncé."

Drew, your actual sister competed on American Juniors in 2003. Did you share that experience with Sarah and Chris?

TARVER I did go into the writers' room one day and told them what it was like to sit on the side of the stage and wear a Von Dutch hat and be like, "This is gonna kill on American Juniors!"

What can you tease about the first season?

TARVER It's a great exploration of desperation. If you don't know who you are and your little brother becomes super famous, what happens to you?

YORKE I don't think we've said "Wanda Sykes" [who plays a record-label publicist] enough times. Tease the show? It's so good. Don't be dumb. Watch it. (For more on *The Other Two*, see page 26.)



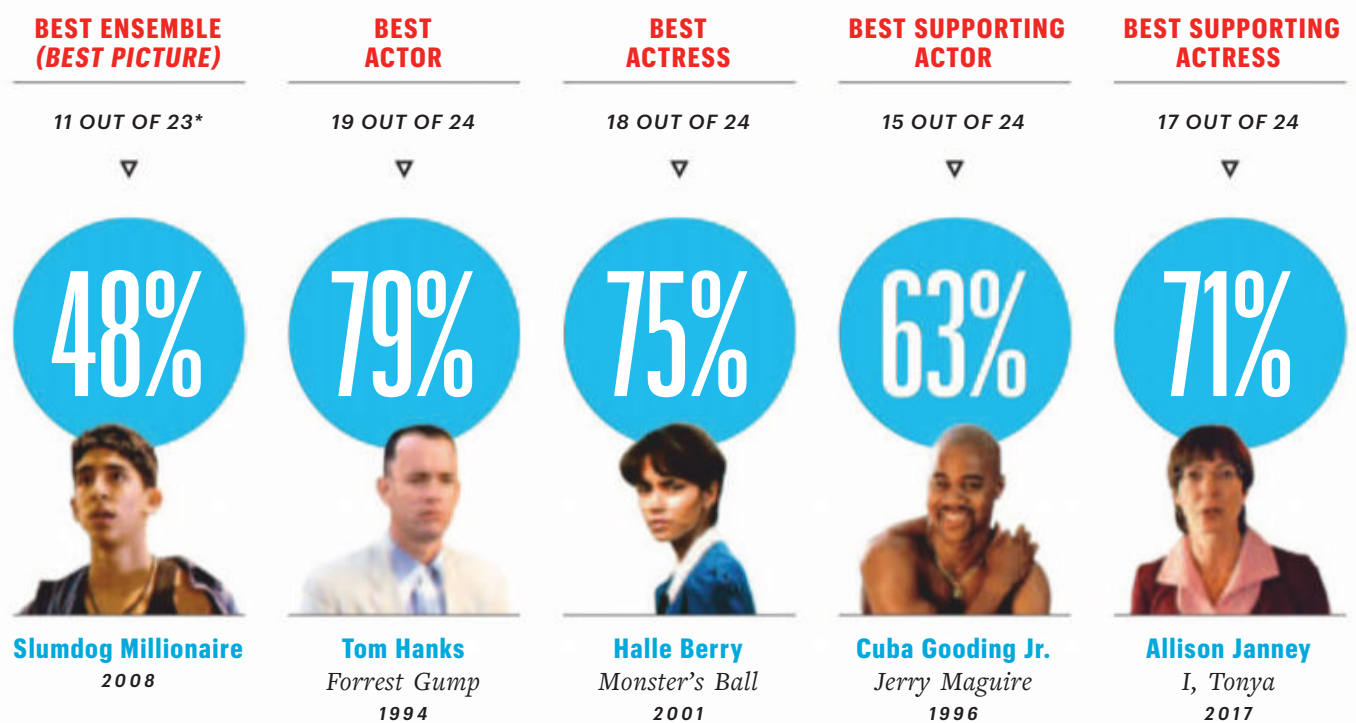
TV

SCREEN ACTORS GUILD AWARDS

In its 25th year, the annual actors-on-actors accolades (hosted this year by Megan Mullally) have always felt like something special, a glimpse into the world's most famous industry through an awards ceremony that shows just how happy these humans are to simply be doing the thing they love. It's a rewarding experience for viewers at home, to be sure, but it's even more gratifying to watch your favorite celebrities gleefully celebrating your other favorite celebrities. (Jan. 27, TNT and TBS, 8 p.m.)

AFTRA EFFECTS

It's no secret that the SAG Awards are a major awards prognosticator before the Oscars, but over the past 24 years, exactly how often has the SAG winner gone on to thank the Academy?





Books

YOU KNOW YOU WANT THIS: "CAT PERSON" AND OTHER STORIES

by Kristen Roupenian

"The lonely. The awkward. The insulted. The smelly...the angry, the tortured, the hate-filled, the powerless"—these are a few of Kristen Roupenian's favorite things. There isn't much room for pretty people in her debut, a catalog of brutal truths and bad behavior that peels back the thin veneer of human sociability like so much cracked linoleum off an old bathroom floor. The characters here coerce their friends into highly questionable sex games ("Bad Boy"), manifest vicious birthday wishes ("Sardines"), and do terrible things—by request—to Tinder dates ("Death Wish"). And while occasional swerves into a kind of nightmarish magical realism can feel less than fully realized, it's the stories told in the intuitive vein of her wildly viral 2017 *New Yorker* piece "Cat Person" that linger; pithy, raw-nerved explorations of shame and desire and monumental self-loathing like the near-novella-length standout "The Good Guy." *Want This* is a spiky, ruthless little book, as confrontational and ugly-honest as its title. Over and over, Roupenian invites her audience to slip into something less comfortable; more often than not, what's on the other side feels a lot less like reading fiction than looking into a mirror. —Leah Greenblatt

TV

4 THE MAGICIANS

Syfy's clever fantasy series about the students at (basically) magic grad school remains one of TV's most idiosyncratic and subversive shows. Entering its fourth season, it often bucks genre and structure tropes to deliver an unpredictable adventure in each wild episode. There's a reason fans have flocked to the fanciful fantasy of Fillory—and crafty wordplay is just one of them. (Syfy, Jan. 23, 9 p.m.)

ALL HALE THE KING

The Magicians never has a dull moment—one week the spell casters may stage a bank heist, the next they may find themselves belting out *Les Mis* on the eve of war. For Hale Appleman (right), who stars as theatrical Renaissance man Eliot, the whimsy is part of the charm. "Anything goes on our show," says Appleman, 33, whose

earlier credits include *Teeth* and *Smash*. His role on *The Magicians* has seen him rise and fall as high king of a Narnia-ish realm. "It actually suits me as an actor because I've never been one to make truly conventional choices, and in a lot of ways the show opens the potential for me to play and color outside of the lines," he says. Each year on the show tests Appleman in new ways; this season, he plays a childlike monster possessing



Eliot's body. "On one hand, I missed the ease and the comfort I cultivated within Eliot's character, but I also enjoyed the challenge of finding something different every week that surprised even myself sometimes."

The drama's fickleness, he says, has only helped him grow as an actor. "I've been able to learn how to truly stand in my confidence and power in my character on set." Long may he reign! —Chancellor Agard





TV

OUTLANDER

The Frasers face their most agonizing test yet in the season 4 finale of the Starz drama. With pregnant daughter Brianna waiting back home, Claire and Jamie must free their son-in-law Roger from the Mohawk—but at a potentially huge cost. Richard Rankin, having his best year yet as the mild-mannered historian, teases the season ender. (Jan. 27, 8 p.m.)



RICHARD RANKIN

Roger is so different now after traveling back in time to the 18th century, isn't he?

The contrast you get in these characters! Roger in the '60s and '70s is such a far cry

from all the characters you meet in the 18th century, like Jamie and the Highland warriors of the first season. I wouldn't say Roger is a softy. He's always had that. He's just never been tested. He finds out a lot about himself and how much he can take, and how far he's willing to go for someone.

A big misunderstanding led Jamie to sell Roger to the Mohawk. They seem to really hate him, too.

We had this discussion on set quite

a lot. We came to the conclusion that the Mohawk don't necessarily hate him, or even have a particular dislike of him. He's a commodity to them. He's been bought. He's their property, but he's yet to prove himself to the Mohawk.

Roger almost returned to the 20th century at the end of episode 10, but he stayed. Why?

It's very complicated, being in love with someone. He's really put himself out there for Brianna. A lot of it has backfired. Brianna was raped. That cuts

him to the core because he left the cabin that night and it happened after. It's not his fault, but he's realizing if he hadn't left, would that have happened? She's pregnant with a child who may or may not be his.

—Lynette Rice



Music

TORO Y MOI

OUTER PEACE

The chameleonic 32-year-old Chaz Bear (a.k.a. Toro y Moi) dips into his sonic bag of tricks—and manages to reference everything from LCD Sound-system's James Murphy to the '90s Nickelodeon cult hit *KaBlam!*—on his bouncy, club-friendly seventh studio album that mixes elements of funk, hip-hop, and house.





Movies

FYRE

Dueling Hulu and Netflix docs chronicle 2017's infamous concert flop known as Fyre Festival, but Netflix's is can't-look-away, going far beyond the saddest cheese sandwich in the history of sandwiches. Director Chris Smith says it's all "perception versus reality"—the perception being a "luxury music festival," the reality being *Lord of the Flies*.



FYRE AND GRACE AND FRANKIE: NETFLIX (4)



THE *by Tim Stack*
STACK!

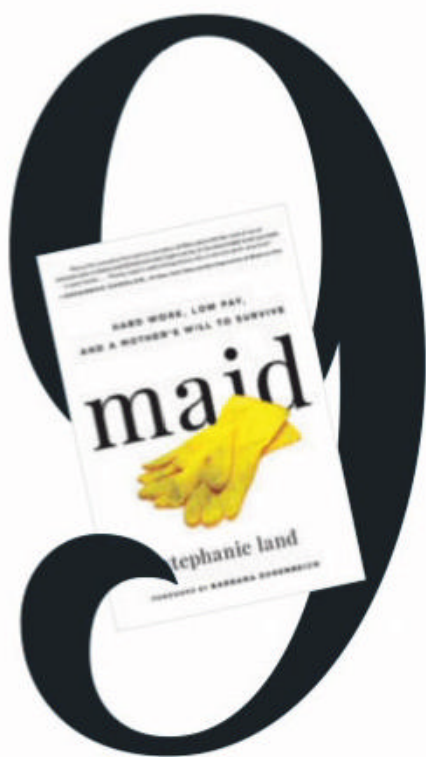
NIGHTS

1. I AM THE
2. BOOGIE
3. M. (SHYAMALAN)
4. FACE MASKS!

8 TV GRACE AND FRANKIE

Jane Fonda and Lily Tomlin's delicious comic pair are back, proving once again that oldies are always goodies. "We call this season the 'f--- it bucket,'" explains creator Marta Kauffman (*Friends*). "They're ready to say 'F--- it' to all the things that, at a certain age, you just don't have to deal with anymore." Their ex-hubbies (Martin Sheen, Sam Waterston) throw similar caution to the wind in season 5 when dealing with a naked man in their kitchen and a "sticky place" in their relationship. (Netflix, Jan. 18)





Books

MAID

by Stephanie Land

What a moving, intimate, essential account of life in poverty *Maid* is. Stephanie Land candidly recounts her time as a poor single mother working with a high school education; after a string of dirty jobs, she lands a gig as a maid for unhappy wealthy families (likely to give off some *Roma* vibes) and imagines their lives in pained, lyrical detail. She contrasts her ritzy places of work with her own reality—food stamps, homeless shelters, domestic violence—to craft a resounding plea for empathy.

TV

SEX EDUCATION

There's no such thing as TMI on this charming, enlightened, and entertainingly naughty dramedy about a shy teen named Otis (Asa Butterfield) who opens a secret clinic to help students with their hormonal hang-ups. Plus, Gillian Anderson is hilarious as Otis' sex-therapist mom, Jean, a champion of oversharing. (Netflix)



"Most of the characters that I've played haven't necessarily been comfortable with their sexuality. There is obviously something incredibly freeing and liberating to have the opportunity to play somebody like that.... It has, I think, to a degree rubbed off on me. But I'm also quite open anyway, and very frank and honest myself and unabashed about a lot of things that might make other people cringe or uncomfortable. So I'm okay with all this stuff in general!"

—GILLIAN ANDERSON, ON PLAYING A SEX THERAPIST WHO KNOWS NO BOUNDARIES

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Entertaining Weekly

Show your guests you're a champion host with these tips for a winning Super Bowl shindig.

BY RUTH KINANE @ruthiekinane

SUPER BOWL LIII SPECIAL



THE FOOD

CHEESING SO HARD

Jeff Mauro, cohost of *The Kitchen* on Food Network, offers the perfect game-day grub: cheese dip in the shape of a football

INGREDIENTS

- 3 8-oz. packages cream cheese, softened
- 3 cups shredded aged cheddar cheese
- 1 cup grated Romano
- ¾ cup sour cream
- 1 tsp. hot sauce
- 1 tsp. Worcestershire sauce
- 1 tsp. kosher salt
- 1 tsp. black pepper
- 3 cups toasted pecans, finely chopped in a food processor
- 1 cup dried cranberries, chopped in a food processor
- Sriracha sauce
- Chips, veggies, or chunks of crusty French bread

1 Combine the cream cheese, cheddar, Romano, sour cream, hot sauce, Worcestershire, salt, and pepper in a large bowl. Using a hand-held mixer, beat until combined.

2 Plop the cheese mixture onto a parchment-lined baking sheet and cover in plastic wrap. Using your hands,

mold the cheese into a football shape. Remove plastic wrap, and cover cheese football evenly with the pecans and cranberries. Using sriracha, draw football laces on top. Set in the fridge for at least 30 minutes to firm up.

3 Serve with chips, veggies, or chunks of crusty French bread.

SERVES 10
Active time: 20 minutes
Total time: 50 minutes

"The only thing better than a cheese ball is a football-shaped cheese ball," says Mauro. "Serve this fun app on game day, and I guarantee you will blow people's minds with this spicy, cheesy, and nutty crowd-pleaser."

The Kitchen airs Saturdays at 11 a.m. on Food Network.

THE PLAYLIST

Throw Some Shade

Maroon 5 will be performing at halftime, but other hues will get their due with this color-happy party soundtrack

- 1 "AMERICAN IDIOT"
GREEN DAY
- 2 "CAN'T STOP"
RED HOT CHILI PEPPERS
- 3 "SO WHAT"
PINK
- 4 "I GOTTA FEELING"
THE BLACK EYED PEAS
- 5 "SEVEN NATION ARMY"
THE WHITE STRIPES
- 6 "SMOKE ON THE WATER"
DEEP PURPLE
- 7 "BARBIE GIRL"
AQUA
- 8 "FAST CAR"
JONAS BLUE
- 9 "I GOT YOU (I FEEL GOOD)"
JAMES BROWN
- 10 "OCEAN AVENUE"
YELLOWCARD
- 11 "OOH LA LA"
GOLDFRAPP
- 12 "I TRY"
MACY GRAY



← Pink, Aqua's René Dif, Red Hot Chili Peppers' Flea



► THE DECOR

AHEAD OF THE GAME

Get your home ready for a Super Bowl party with these pregame tips from HGTV designer **Taniya Nayak**



1
SWEETEN THE SCORE

"My favorite and yummiest thing to do for my Super Bowl parties is to set up a candy bar using the colors from my team," says Nayak. "I find all different kinds of candies in red, white, and blue—my team's colors—and fill up all of my empty glass vases with them. Add a stack of cellophane bags and some scoops, and you'll have one sweet tablescape!"
Vases, \$10 for set of three; save-on-crafts.com

2
GO GREEN

"A cute way to save your table from drink rings is by making AstroTurf coasters

and trivets for your hot game-time snacks," says the designer. "Turf also makes a great backdrop for Instagram photos, boomerangs, and more. Tack a sheet of the material to a door or wall, and provide your guests with fun foam hats and fingers and a few containers of black smudge face paint."
Coasters, \$14 for set of five; hayneedle.com

3
SIT STADIUM-STYLE

"It's important that everyone has a great view of the game," says Nayak. "Set up your chair heights the same way it would be if you were in the stadium: bar stools in the back row, sofa and dining height in the middle, and cushions on the

floor. A great view from every seat!"
Floor pillow, \$80; society6.com

4
GET SHIRTY

"Themed seating is a must. Grab all the jerseys in the house and slip them right onto the backs of your chairs as slipcovers."
Jersey, \$150; nflshop.com

5
HUDDLE UP

"Nesting tables are a good idea for parties of any type," says Nayak. "They tuck neatly together when not in use, but when the gang is all there, split them up and spread them out, so everyone has a place to put their snacks and beverages."
Nesting tables, \$209 for three; wayfair.com

► THE GAME

Tackle
Some
Trivia

Try this gridiron-inspired quiz: Match the motivational quote to the fictional coach



COACH D'AMATO
(AL PACINO)
Any Given Sunday

A

"You listen to people that love you and you listen to people that you trust. Most of all, you listen to yourself."



COACH GENNERO
(HECTOR ELIZONDO)
Necessary Roughness

B

"I don't scratch my head unless it itches, and I don't dance unless I hear some music. I will not be intimidated. That's just the way it is."



COACH KLEIN
(HENRY WINKLER)
The Waterboy

C

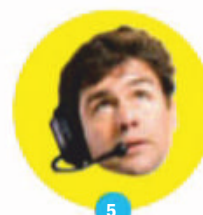
"We're in hell right now, gentlemen. Believe me. And, we can stay here, get the s--- kicked out of us, or we can fight our way back into the light."



COACH BOONE
(DENZEL WASHINGTON)
Remember the Titans

D

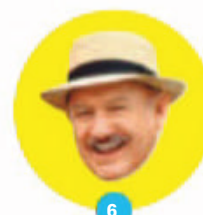
"Listen, no speeches. I'm proud of you. Now let's get out of the typhoon."



COACH TAYLOR
(KYLE CHANDLER)
Friday Night Lights

E

"I look at you and I see two men: the man you are, and the man you ought to be. Someday those two will meet. Should make for a hell of a football player."



COACH MCGINTY
(GENE HACKMAN)
The Replacements

F

"Gatorade not only quenches your thirst better, it tastes better, too."

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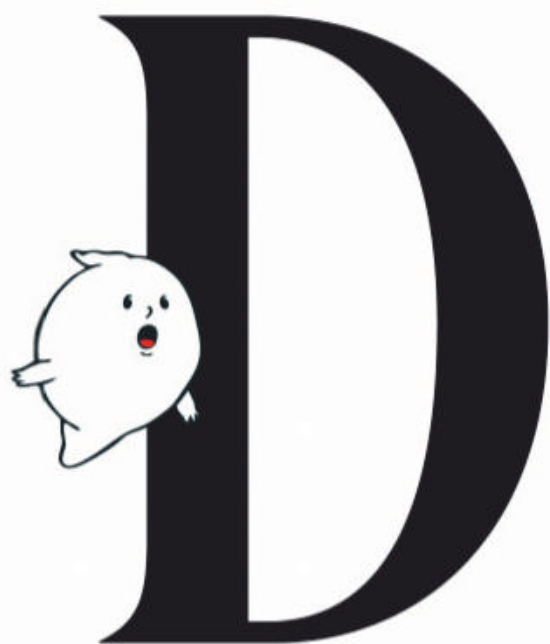


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Ghostbusters Resurrected

Up in the Air and Juno director **Jason Reitman** is making a follow-up to his father Ivan's classic supernatural comedy, exploring the world decades after Ray, Egon, Winston, and Peter saved it. **BY ANTHONY BREZNICAN**



DO YOU BELIEVE IN UFOS, ASTRAL PROJECTIONS, MENTAL TELEPATHY, ESP, clairvoyance, spirit photography, telekinetic movement, full-trance mediums, the Loch Ness monster, and the theory of Atlantis?

If so, good news—there's a new *Ghostbusters* movie in the works.

Jason Reitman will direct an upcoming film set in the world that was saved decades previously by the proton-pack-wearing working stiffs in the original 1984 movie, which was directed by his father, Ivan Reitman.

"I've always thought of myself as the first *Ghostbusters* fan, when I was a 6-year-old visiting the set. I wanted to make a movie for all the other fans," Reitman tells EW. "This is the next chapter in the original franchise. It is not a reboot. What happened in the '80s happened in the '80s, and this is set in the present day."

Sony Pictures has dated the film for summer 2020, with plans to start shooting in a few months.

FIRST LOOK

↓ The Ecto-1 vehicle, a little dusty and rusted, is revealed in a teaser for the new film; check it out on EW.com



As part of the announcement, the *Up in the Air* and *Juno* Oscar nominee shot a brief teaser, debuting on EW.com: It's a quiet night outside a weather-worn barn. We hear the sound of someone tinkering on a machine that stubbornly refuses to start. As we close in, the off-camera glow of what looks like a burst from a broken proton pack fills the barn and lifts the tarp covering another familiar machine—the rusted back end of the original Ecto-1.

It's still too soon to reveal the plot of the screenplay, who the characters will be, or whether original actors like Bill Murray, Dan Aykroyd, and Ernie Hudson will return.

Reitman hopes the teaser will raise questions: Whose barn is this? What became of Stantz, Spengler, Zeddemore, and Venkman? Why is the car they used to save the world from demonic takeover gathering dust in the middle of nowhere? “This is very early, and I want the film to unwrap like a present. We have a lot of wonderful surprises and new characters,” says the 41-year-old director, who co-wrote the screenplay with *Monster House* and *Poltergeist*-remake filmmaker Gil Kenan.

The new movie won't have ties to the all-female *Ghostbusters* that director Paul Feig made in 2016 with Kate McKinnon, Leslie Jones, Kristen Wiig, and Melissa McCarthy because Feig's movie started its story anew, unconnected to the earlier films. “I have so much respect for what Paul created with those brilliant actresses, and would love to see more stories from them. However, this new movie will follow the trajectory of the original film,” Reitman says.

Sony is also developing an animated *Ghostbusters* film, but that will come out after this new live-action project, and a different team will be involved in creating it. “The *Ghostbusters* universe is big enough to hold a lot of different stories,” Reitman says.

The filmmaker—whose movies include the Charlize Theron-starring motherhood story *Tully* and the Hugh Jackman political drama *The Front Runner*, both out in 2018—grew up canonizing his dad's big-budget comedies like *Stripes*, *Twins*, and *Dave*, and he was just as obsessed with *Ghostbusters* as any other '80s kid.

“I love everything about it. The iconography. The music. The tone,” Reitman says. “I remember being on set and seeing them try out the card-catalog gag for the first time. I remember the day they killed Stay Puft and I brought home a hardened piece of foam that just sat on a shelf for years. I was scared there was a terror

“

IT WILL BE A PASSING OF THE TORCH BOTH INSIDE AND OUT.

—IVAN REITMAN

dog underneath my bed before people knew what a terror dog was.”

Jason and his mother and sister actually played panicked residents fleeing the “Spook Central” haunted skyscraper, though their scene was cut. He did get a laugh line in the 1989 sequel, *Ghostbusters II*, as a birthday boy who was unimpressed by the *Ghostbusters*: “My dad says you guys are full of crap.”

“It will be a passing of the torch both inside and out,” promises Ivan, 72, who is producing the as-yet-untitled new film and says he's touched that his son wanted to join this part of the family business. “It was a decision he had to come to himself. He worked really hard to be independent and developed a wonderful career on his own. So I was quite surprised when he came to me with Gil and said, ‘I know I've been saying for 10 years [that] I'm the last person who should make a *Ghostbusters* movie, but...I have this idea.’” Of the script, Ivan says, “I was crying by the end of it, it was so emotional and funny.” ♦



↑ Jason Reitman, age 6, and father Ivan pose together on the set of the first *Ghostbusters*

M I L E

M A R K E



Misha Collins, Jared Padalecki,
and Jensen Ackles photographed
exclusively for EW on Jan. 10,
2019, in Vancouver



Reaching 300
episodes,

SUPERNATURAL

stars JARED
PADALECKI,
JENSEN
ACKLES,
and MISHA
COLLINS
look back at
the road so
far, and ahead
to a reunion
14 years in
the making.

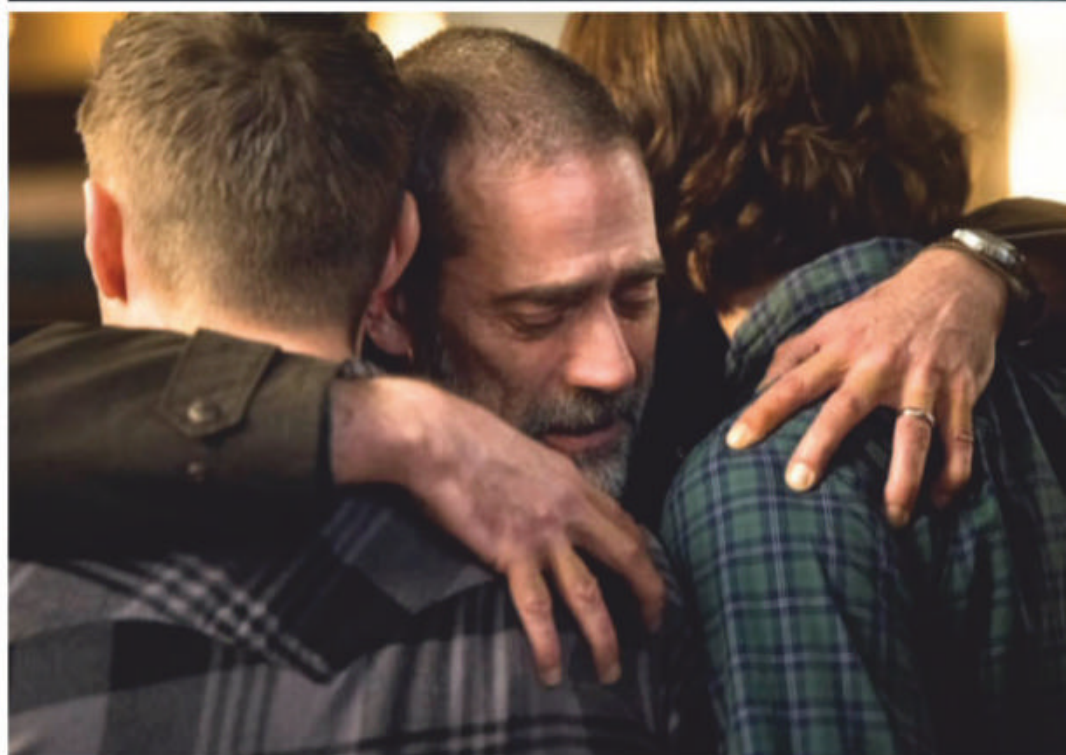
**BY Samantha
Highfill**
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**PHOTOGRAPHS
BY Eric Ogden**
@ogden3000

“**REUNION TIME!**”

Jared Padalecki is making an announcement. It's early December, and he and his *Supernatural* costar Jensen Ackles are preparing for their final two days of filming the 300th episode (Feb. 7) as demon-hunting brothers Sam and Dean Winchester, respectively. As they walk onto the Men of Letters set on a rainy Thursday, they come face-to-face with Jeffrey Dean Morgan, a personal friend and the man who brought Papa John Winchester to life in the show's pilot (and left the show after season 2). “It's the culmination of 300 episodes,” Padalecki says of Morgan's return. After all, John's disappearance kick-started the brothers' road trip.

“**DAD'S ON A** hunting trip, and he hasn't been home in a few days.” Standing in his little brother's college apartment, Dean Winchester first uttered those words in the pilot, and in doing so, launched *Supernatural's*—and the brothers'—first big mystery. “I had a good feeling about the show just reading the pilot,” Ackles says. “It had grit, the characters were well-written, and the story had miles to go.” Although he couldn't quite predict how many miles the journey would be.



(From top) Reunion gone wild! Jeffrey Dean Morgan, Padalecki, Samantha Smith, and Ackles have some fun with the Winchester photo op; Dean (Ackles), John (Morgan), and Sam (Padalecki) hug it out during the 300th episode



John (Morgan) and Mary (Smith) share a romantic reunion after death did them part...35 years ago

we almost mischievously wanted to see what we could get away with,” Kripke says. “There weren’t a lot of genre shows on The CW. It was mostly *Gossip Girl* and *90210*. We were always like the goth kid at the back of the class that no one really wanted to pay attention to. So on this little weird horror show, we really got to push some boundaries that hadn’t been attempted in TV. There was no one saying, ‘That’s too crazy.’” So they took risks. They wrote a *Groundhog Day*-style episode called “Mystery Spot” that saw Dean die more than 100 times in one hour. They created “Hollywood Babylon,” an episode where Sam and Dean investigated a haunted horror-movie set. They produced “Ghostfacers,” an episode shot to look like a reality show about ghost hunting. “We always felt like we were on tenterhooks a little, but it helped us in a way,” Singer says. “We said, ‘If they don’t

like us, let’s be bold.’” And in season 4, they made perhaps their biggest, boldest decision yet: They introduced angels (and therefore a much more religious story line) into the fold, which Singer identifies as the show’s biggest turning point. “I was concerned that would be a bridge too far,” Padalecki says of the angelic decision. “I wondered, ‘Are we going to turn off a lot of the people that came here to watch a scary movie?’” Kripke himself had fought the idea for years, until a pre-season 4 epiphany came to him while he was washing his face, of all things. “I realized the supernatural world was unbalanced,” Kripke says. “There was only evil. So I walked in the writers’ room on day one of season 4 and said, ‘Okay, there’s going to be angels...but they’re dicks!’”

Thus began what Kripke, who’s since created *Revolution* and co-created *Timeless*, still believes is one of the best hours of television he’s ever written: the season 4 premiere. “Lazarus Rising” introduced Castiel, the show’s first and longest-lasting angel. “Right before my scene, [then writer] Sera [Gamble] said, ‘Your life is about to

Supernatural premiered on The WB in 2005 and has since become the longest-running show in The CW’s history. The idea was simple: two brothers hunting monsters from urban legends, the kinds of things you’d hear about while sitting around a campfire. Bloody Mary? They killed her. Hook Man? Yep, him too. But it didn’t take long for the writers to understand that they might have to broaden the scope of the show if they wanted to get 20-plus episodes (much less 300). “We quickly realized that [conceit] would run out in a hurry, so even early on we expanded our horizons of what the show could be,” executive producer/co-showrunner Robert Singer says. But just how far could they stretch? And would they even get the chance?

Despite surviving the 2006 WB-UPN merger that created The CW, it took years for *Supernatural* to land on solid ground. “Bob Singer and I were fighting for the show’s survival at the ends of the first three seasons,” says creator Eric Kripke. “We’d have a meeting with the network that we informally called the ‘explain-why-we-should-give-you-another-season’ meeting.” And yet there was something about those conditions that felt right for a show about two humans trying to save the world from superhuman forces. As Dean recently said in a season 14 episode, “Impossible odds—feels like home.” But the land of impossible odds isn’t simply where the show (and the Winchester) lived in those early years. It’s where they thrived. “In the beginning

(PHOTOS SHOOT) MORGAN’S STYLING: JEANNE YANG/THE WALL GROUP; PADALECKI, SMITH, AND ACKLES’ STYLING: KERRY WEINRAUCH; SET DECORATOR: GEORGE NEUMAN; PROP STYLING: KAROLINA GRANI; MAKEUP: SUSAN MILNE; HAIR: JESSICA MORGAN; SUIT: JAMES GABRIAN; SHIRT: JOHN VARIANTE; ETON: SMITH; DRESS: VINCE CAMUTO; BROACH AND BRACELET: VINTAGE; JACKET: EMPORIO ARMANI; SHIRT: ETON; SHOES: TOM FORD; LAPEL PIN AND POCKET SQUARE: VINTAGE; SUPERNATURAL: DEAN BUSCHER/THE CW (2)

"Dean is faced with essentially a genie in a bottle, and this is what he would truly wish for if his heart could speak," Ackles, sitting in the Winchesters' '67 Impala, says of John's return

change," remembers Misha Collins, who plays Castiel. He adds with a laugh, "I was like, 'You're so full of yourself.'" But Collins' life did just that when he shifted from being a guest star to a series regular as his character survived multiple deaths—and even a brief stint as God—to become someone Sam and Dean consider family. "Angels completed the mythology," Kripke says, and with them, the show was able to build to what writer-turned-showrunner Gamble refers to as the "regularly scheduled apocalypse" at the end of season 5. It was good versus evil. Michael versus Lucifer. Dean versus Sam. And for a while, everyone believed it was the end of the show. But when the network gave them a renewal for season 6, the writers were left to figure out what the heck comes after an apocalypse. The answer? Anything they wanted.

"A benefit of genre is we have such a huge runway in terms of 'anything can happen,'" then writer and current co-showrunner Andrew Dabb says. "A medical show is limited in the scope of what they can do. We're not." So the next few seasons saw *Supernatural* push even more boundaries, with alternate realities, meta episodes ("The French Mistake," anyone?), and new villains. That's not to say everything worked, but that's the beauty of a long-running show with a devoted audience—everything doesn't have to work. "Fans would forgive sins of certain episodes because they love watching Sam and Dean," Singer says. Because saying *Supernatural* fans like *Supernatural* is like saying Dean likes pie. It's not about *liking* it. It's about *loving* it. "I don't think we have casual fans," Singer says. "They live and breathe this show." The #SPNFamily gathers all around the country (and globe) for multiple conventions each year, and every July they fill the largest venue, Hall H, at San Diego Comic-Con. It's those fans who are devoted to Sam and Dean, even when their Impala might take a wrong turn. "The show's ability to evolve and adapt is what's led to it lasting 14 years," Dabb says, adding, "Theoretically there are still a bunch of Leviathan out there running around that we never dealt with, but we don't talk about that."

Limitless options and viewer forgiveness aside, there is one rule the show has to follow—outside of standards and practices, that is. "I credit Bob Singer for instilling from very early on the idea that the show can go anywhere as long as the characters stay true to themselves," former showrunner Jeremy Carver says. "The core of



the show is the bond between the brothers." With Sam and Dean as its foundation, the show can make episodes like season 11's "Baby," which was shot entirely from the perspective of the Impala, or season 13's "Scoobynatural," an animated crossover with Scooby-Doo and the gang. "One of the fun takeaways of watching *Supernatural* is that if you can imagine it, there's probably a little town somewhere in America where it's happening," Gamble says. "It's unlike any other show, really, in the history of American television." And 14 seasons in, it's still finding ways to surprise fans by, say, bringing John Winchester back.

"DAD?" Standing next to his little brother in the Men of Letters bunker, Dean can't believe what he's seeing. This time he's not enlisting his brother to find Dad, because Dad has come to them. And he hasn't changed much. His beard has more gray in it and his face is thinner, but it will surprise no one that John comes back with a rifle in his hand. (Sorry, *Walking Dead* fans; the rifle came before Lucille.) But John isn't the only one who's changed. Standing across from him, Sam and Dean are no longer the kids who crammed toy army men into the ashtray of the Impala, or even the young men who went looking for him in the pilot. They've grown up. Their lives, quite simply, have changed. The same can be said of the actors themselves. In fact, Ackles is currently two years older than Morgan was when he filmed the pilot. "That's how full circle it all is," Morgan says. "Like a father would be, I'm very proud of the guys. It makes me get choked up because they've done so well here. Episode 300? That's unheard of."

As for how John comes back, let's just say things get weird—don't they always?—and there's an altered reality at play. "Our guys are put in a position where they essentially can have a wish granted," Dabb says. "They're actually expecting something else, but [John's return] comes from a place of want by Dean. The need for closure is really what brings John back into their lives." But John isn't the only person who comes back into their lives. As with any altered reality, not

ACKLES: JACKET AND SHIRT: ALL SAINTS; RINGS AND NECKLACE: PIRRY; HAT: PADALECKI'S; JACKET: TOM FORD; SHIRT: ETON; PANTS: TOM FORD; SHOES: GRAVITY POPE; BELT: PRADA; COLLINS: JACKET: ETRO; SHIRT: FILIPPA K; JEANS: NAKED AND FAMOUS; BOOTS: GRAVITY POPE



(From top) Padalecki takes a look at the 300th-episode script in the Men of Letters bunker; Collins rummages through the prop room on the Vancouver set



that he doesn't want to wake up from. But he knows he has to."

Back in the bunker's kitchen where Padalecki declared "reunion time" just hours ago, Sam and Dean are sitting around a table sharing a bottle of whiskey with their father and catching him up on everything he's missed. Yes, they've saved the world (more than once). Yes, Lucifer has a son. But most important, John's late wife, Mary—the woman he spent his life trying to avenge—is alive. Right then Mary rounds the corner for the moment she never saw coming, but in a strange way has always been waiting for.

everything changes for the good. Without getting too specific, whatever brings John back also causes the return of Zachariah (Kurt Fuller), the no-BS angel who saw Sam and Dean as nothing more than thorns in his side. (Like Kripke said, angels are dicks!) Speaking of angels, this reality also affects Castiel in... certain ways. This time the boys are dealing with a different (though not entirely unfamiliar) version of their friend.

But for Morgan, who's been asked for years about returning, it has always been about bringing John back in the right way. "The relationships between these three men were so open, so if I was going to come back, it would be nice to have some closure, especially with Sammy," Morgan says. And before the hour's over, both boys will get a moment alone with Dad. "This episode gives Sam a chance to forgive," Padalecki says. Ackles adds, "For Dean, the whole episode is a dream

ing for. "Everything's right in the world in this bubble of time," Samantha Smith, who plays Mary, says of the couple's reunion. "It's very romantic."

But as the Winchesters know a bit too well, all good things must come to an end. And when this is said and done, Sam and Dean will return to their life, driving down crazy street next to each other. Because despite the show hitting 300 episodes, nobody's ready to call it quits just yet. "I don't think we're ready to throw in the towel," Ackles says. "We've still got a little gas in the tank." Put another way, Sam and Dean still got work to do. ♦

(OPENER SPREAD) COLLINS: SUIT: ARMANI; SHIRT: ETON; SHOES: OFFICINE CREATIVE; PADALECKI'S JACKET: JOHN PAVLATO; JEANS: NYDEE; SHIRT: ETON; SHOES: GRAVITY JACKET: ETON; SHOES: TOM FORD; BELT: PRADA



KELLY

CLARKSON

PLOTS

WORLD

DOMINATION

(AND WE'RE TOTALLY

OKAY WITH THAT)

With the pop star's upcoming tour, a new talk show, and her continued work on *The Voice*, 2019 is shaping up to be the year of Kelly.

By Henry Goldblatt
@HenryGoldblatt

According to well-studied laws of atmospheric science—and pop culture—the more Kelly Clarkson in the ether, the better it is for the universe. Benefits include: aural pleasure, laughter, and an abundance of *Voice* champions. (After all, she's coached two in a row to victory—most recently Chevel Shepherd.)

Clarkson, 36, is embarking on her first tour in almost four years; launching a syndicated talk show this fall; recording music for *UglyDolls*, in theaters May 3; and continuing her stint as a coach on *The Voice*. All the while, she's raising four children with husband Brandon Blackstock—two kids under 5 and a teen and tween from Blackstock's previous marriage.

The Texas native will haul the whole family—including her dogs—on her Meaning of Life tour, a 28-date stint that kicks off Jan. 24 in Oakland with opening acts Kelsea Ballerini and Brynn Cartelli (one of Clarkson's protégés who won *The Voice*). Clarkson teases that it's "the longest show I've ever had," because "winnowing down 16 years of songs is tough!"

The set list will include all of your "Miss Independent Breakaway Since U Been Gone Stronger" favorites—"I hate when people go to shows and [the performers] don't play their hits," she quips—as well as a medley of tunes that people often request but she's unable to get to. In addition, if you're a fan of the "Kelly Clarkson covers Broadway hits" genre,

you're in luck, as she plans to devote a part of the night to her inner show-tune geek.

Clarkson's live shows have probably become best known for her covers of other artists' songs—many of which explode into viral sensations. Last time around, Clarkson memorably took on Nick Jonas' "Jealous," Demi Lovato's "Cool for the Summer," and "Purple Rain," no artist name needed. (This is the point where you should put down this magazine, pick up your phone, Google "Kelly Clarkson, Purple Rain," and have a listen. We'll wait.)

For the Meaning of Life tour, Clarkson has culled fan requests from social media and will perform covers during a segment she's calling "A Minute and a Glass of Wine." Expect to hear her take on Ariana Grande's "God Is a Woman" and Eva Cassidy's arrangement of the Fleetwood Mac standard "Songbird." And, she teases, "I have this really cool Cardi B idea that I hope pans out."

The tour wraps up at the end of March, which will likely dovetail with the start of live episodes of season 16 of *The Voice*. She then dives into rehearsals for *The Kelly Clarkson*

Show, which will air as a companion to *The Ellen DeGeneres Show* in many markets. Clarkson grew up watching Oprah

but says she never thought of fronting a talk show until one of NBC's top executives said, "We just need a show with you. You don't have a filter." That led to the taping of a pilot, and the voluble star says she felt immediately comfortable with the format. "I didn't think it was going to go that way, but I did my homework and I really enjoy talking and it was really, really fun." She will open each show with a song, and promises a blend of celebrities, real people, skits, and games.

The singer-songwriter apparently enjoys a hectic life, because she insists she'll continue as a judge on *The Voice* even as her daytime series launches in the fall. "My studio for my [talk] show is a golf-cart ride away on the same lot [as *The Voice*], so I have a lot of help in that aspect, scheduling and stuff—and they know I work pretty quickly," says Clarkson, who also speaks pretty quickly. "*The Voice* is a well-oiled machine 15 seasons in. I think it's going to be doable." If nothing else, she's doing her part for planet Earth. ♦

CARTER SMITH, THE VOICE; TRAE PATTON/NBCU PHOTO BANK/GETTY IMAGES



Most of Clarkson's tour dates are on weekends. "I get to be a mom during the week and be a pop star on the weekends. That's pretty awesome."



3 ROUNDS

WITH

MOLLY
SHANNON

*We throw a few back with the superstar comic
(and dramatic!) actress and chat about her busy
dance card, including HBO's **DIVORCE** and
the new Comedy Central series **THE OTHER TWO***

WRITTEN BY DAN SNIERSON @DANSNIERSON
PHOTOGRAPHED BY JEFF MINTON @JEFFMINTON_

LETTERING BY
LUKE LUCAS



Molly Shannon
photographed exclusively
for EW by Jeff Minton
on Jan. 7, 2019, at Pour
Vous in Los Angeles



Molly Shannon may have kicked, sniffed, and quirked her way into *Saturday Night Live* fame in the mid-'90s, but over the past two decades, she has slowly, but assuredly, defied the expectations of a physical comedian. While crisscrossing the small screen (*Will & Grace*, *Sex and the City*, *Glee*), Shannon, 54, has also performed on Broadway and carved out a career in indie comedy-dramas such as *Year of the Dog* and *Other People* (her turn as a terminally ill mother won her an Independent Spirit Award). Her slate remains stacked: She swipes scenes on the HBO comedy *Divorce*, stars in the upcoming films *Sextuplets* and *Wild Nights With Emily*, and is about to delight on the promising Comedy Central series *The Other Two* (Jan. 24 at 10:30 p.m.) as Pat, the spunky, excited mother of a nascent pop star named ChaseDreams (Case Walker) and his two underachieving-and-hating-it older siblings (Drew Tarver and Hel ne Yorke). Let's raise a glass—or three—and take a hit of Molly.



ROUND ONE

Saint Archer White Ale

What kind of research did you do for the role, or did that come through Hollywood osmosis?

It was kind of osmosis. I'm a big Taylor Swift fan, and my daughter's a big Taylor Swift fan. We went to her concert, and we got to go backstage and we met

her mother. I had also met Mandy Teefey, who's Selena Gomez's mother. I grew up loving Brooke Shields, and I was fascinated with Teri Shields. I was like, "I wish I had a momager!" I was always fascinated with those savvy mother managers. I feel like I've had enough experience meeting some of these people at SNL.

What was the wardrobe or hairstyle choice that galvanized the character for you?

Well, the hair is perfect. We wanted kind of a Kate Gosselin, "Ohio comes to New York City" cut.... I really love wearing wigs and I really like changing myself a lot, so the hair hooks me. And then I would say that little jacket that she bought at the candy store. A black leather jacket with studs. And platform shoes for the summertime. She's the type of person that would have a French manicure to look like a *classy* lady doing business.

In one episode, your character takes Molly at a party. How would you prepare viewers for Molly on Molly?

Well, that was hard [laughs] because I've never done Molly in my real life, but there were people there who were able to consult, saying, "No, it's like this." It's easier to play drunk. Being on Molly is a very different kind of thing. It's almost like being in awe with very small things, like nuts, so that was challenging.

Your characters, such as Mary Katherine Gallagher and Sally O'Malley, often display explosive exuberance or are aggressively determined. What influences do you draw from?

My dad was my biggest fan. He was really into showbiz. My dad was like Pat [from *The Other Two*]. He was like, "You go out in Hollywood and you put on your high heels and doll yourself up and you march into those agents' office and you tell them, 'Hold the phone! I got TALENT!'" So he was really like my Mama Rose. A lot of the characters are me. Some of them, the Joyologist [Helen Madden], in particular, would be me imitating him in a very, "Ah! So excited about life!" kind of state. Sally O'Malley is me imitating my dad too, but just as a woman.

ROUND TWO

Peroni

You now move freely between comedic and dramatic projects. I know you studied drama at NYU, but what was the turning point where you could see that you weren't just considered for comedies? Did your roles in *Year of the Dog* and *Enlightened* change the game?

Yes. Mike [White, *Year* writer-director and *Enlightened* co-creator] and I are really good friends, so I think he knew that I could do that. So that was really the turning point, let's be honest. He believed in me. He really had to back me up and go, "Nope, I only want Molly." So I am so grateful that he did that because they could've said, "Oh, let's have somebody who's more known to this world." He wrote it for me.... That turned things around for me, where people saw that I could do drama.

How important was it to you to be able to have that diversity of projects?

That meant so much to me because I feel like Hollywood can be so hard, where they just think, "Oh, you can only do that." I've always thought of myself

as a dramatic actress; it's just people didn't know that! It's almost like they only knew me from comedy because that's how I broke in. But I was a dramatic actress at NYU, doing plays and Shakespeare. I'm like a regular serious actress!

What is the role at the end of your career that we'll look back and say, "I can't believe that she got to play that!"?

I mean, s---. *Other People*. I can't believe I got that part. Isn't that a part that is supposed to go to someone very serious and dramatic? The fact that I did get to do that...it was really so meaningful, and Chris Kelly [the former SNL co-head writer who wrote and directed *Other People* before creating *The Other Two* with Sarah Schneider] and I both lost our mothers [prematurely].... The part that really got me was the line where [her son] knows she's dying and he's like, "I just want to take you all over the world," and she's like, "I get to see my whole world at dinner." I really related to that as a mother.... Chris just was so brave and had such depth in doing this. Performing in that exceeded my expectations.

ROUND THREE

Firestone Walker 805
Blonde Ale

What's the funniest word to say?

Rascal! I love it. Such a little *rrrrascal!*... It sounds like—is that an onomatopoeia, where the word sounds like what it is? I love that kind of thing. *Crrrrackling!*

What's the biggest misconception about Molly Shannon?

Hmm... I don't like if people think I'm goofy. John [C.] Reilly once said in an interview where he was interviewed about me: "Molly can be deadly serious," and I was like, "Yes. That's me." I mean, I can be funny, of course, but I think I am more serious and more curious about people. And I don't feel zany. When I read that, I think, "Zany? I don't relate to that."

So what words would you use to describe yourself?

I guess *thoughtful*. I ask a lot of questions. And *serious*. I'm kind of serious! I mean, not so serious, but you know what I mean. I'm very serious about love and romance.... [Laughs] This suddenly took a very serious turn!

What was the most serious act of love you've ever committed?

When I was first with my husband [Fritz Chesnut], I was very nervous. It was early on in our dating, and I was like, "Oh, I wonder if he wants to be exclusive?" I was kind of nerdy. I was like the character in *Year of the Dog*. I was kind of obsessing, so I was like, "I hope he wants to be serious because I feel serious, and I'm serious about romance." [Laughs] So I wrote all these note cards, and I told him that I wanted to have a talk about stuff. I was like, "I want to talk to you," and he was like, "Okay, what?" I put on music and I looked at the note cards before and then—

That's amazing. It was a presentation.

Yeah, yeah! I put them in my pocket, and I was like, [imitates herself reciting from memory] "I was wondering if you were interested in still continuing to get closer because I would be interested in that too..." He was like, "Of course!" That's so dorky. That's pretty serious, right?

Note cards are very serious.

There's nothing *zany* about it. ♦

The Other Two reunites Shannon (left, below, and everywhere these days) with *Other People* writer-director Chris Kelly, who co-created the series, and SNL overlord Lorne Michaels, who serves as an executive producer



Bobby Driscoll wrapped up his short but hugely successful run at Disney by voicing the title role in the animated film *Peter Pan*



LOST

This is the latest story in our series that revisits some of the most infamous and curious crimes in Hollywood history



BOBBY DRISCOLL

was Disney's original golden boy. But the child star who brought **PETER PAN** to life also suffered one of Hollywood's most tragic deaths.

BY **LYNETTE RICE**
@LYNETTERICE

BOY



P

PAPERBACK MYSTERIES USUALLY END THIS WAY, not Disney fairy tales. In March of 1968, a pair of children playing in an abandoned Greenwich Village tenement in New York City discovered a young man dead on a cot, surrounded by beer bottles and religious handouts. There were no obvious signs of foul play. He had no identification. The body went unclaimed.

After failing to locate his next of kin, authorities declared the man dead from hardening of the arteries—a common side effect of longtime heroin abuse—and buried him in a mass paupers' grave on Hart Island in the Bronx, with other unidentified and destitute people. So today, somewhere—although nobody is sure exactly where—on that island that once housed a women's psychiatric asylum, a men's prison, and patients quarantined during an outbreak of yellow fever in the 1870s is the final resting place of Peter Pan.

It's also the final resting place of Bobby Driscoll, who had become a household name at the age of 9 with a starring role in Disney's now-controversial *Song of the South* and went on to voice Peter Pan in Disney's 1953 animated classic. Driscoll won an Oscar at 12, and then at 16 played the boy who never wants to grow up. In this case, that boy's twisted road to manhood detoured into (and out of) jail, through multiple marriages to (and divorce from) the same woman, finally winding through Andy Warhol's Factory to a tragic end.

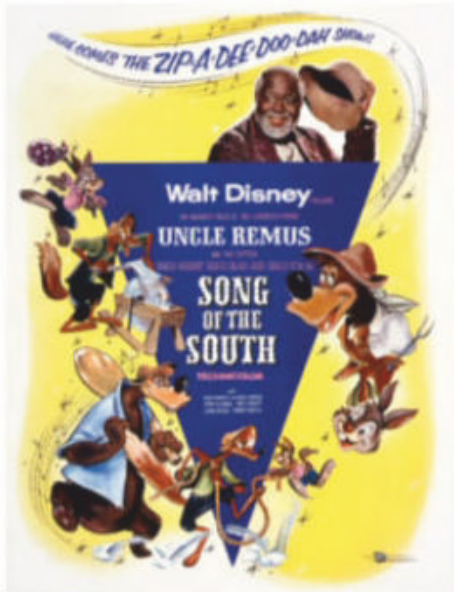
So how to explain a former child star who worked alongside Tinseltown greats like Charles Boyer, Alan Ladd, Roy Rogers, and Joan Fontaine falling so far from a life of klieg lights and Academy Awards to become just another indigent in an unmarked grave on Hart Island, where his body remains today? Fifty years after his death, it's a question that continues to trouble some of his oldest friends.

"He didn't really recover from being abandoned by Hollywood," reflects actor Billy Gray, who played Bud Anderson on the classic sitcom *Father Knows Best* and later befriended Driscoll. "It hit him hard. He was a heroin addict. It was tragic, and there wasn't much you could do about it. He was strong, he had a good intellect, and he should have known better. But that was a choice he made, and you couldn't talk him out of it."



IT ALL STARTED WITH A HAIRCUT. The only son of an insulation salesman and former schoolteacher, Driscoll was discovered at the age of 5 while getting a trim. "A barber in Pasadena told me I should be in the movies, so one Sunday he invited us out to his home, and his son was there," recalled Driscoll during a 1946 radio interview. "We found out his son was in the movies, and his son got me an appointment with his agent. His agent took me out to a part."

It was only a bit role opposite Margaret O'Brien in the 1943 film *Lost Angel*, but it led to a succession of movies that capitalized on Driscoll's pert nose and freckled face. He made nine films in a three-year span before his breakout role as Johnny, a



(Far left)
Driscoll
receives
the Juvenile
Oscar at
the 1950
Academy
Awards
from
Donald
O'Connor

7-year-old boy who visits his grandmother's plantation, in *Song of the South*.

Though the live-action/animated musical (which features the Oscar-winning "Zip-A-Dee-Doo-Dah") would ultimately represent an embarrassing chapter in Disney's storied history because of its offensive stereotypes and candy-coated depiction of slavery, it marked the start of a successful relationship between the studio and Driscoll, who became the first male child actor to ever secure a Disney contract. "What Disney saw in Driscoll was the perfect, wholesome, all-American kid who dreams of being with pirates and all that," explains Hollywood biographer Marc Eliot, author of *Walt Disney: Hollywood's Dark Prince*. "Bobby was Disney's live-action Mickey Mouse."

The budding star made four movies for Disney, including *Treasure Island* and *So Dear to My Heart*—the latter, together with his role in *The Window* for RKO Pictures, earning Driscoll the Academy Juvenile Award in 1950. He also made friends with castmates along the way. "He was very lovely," says Kathryn Beaumont, now in her 80s, who starred opposite Driscoll as the voice of Wendy in *Peter Pan*. "He went to his own public school when he was not working. He had normal experiences with his peer group—just as I did."

By the time Driscoll voiced Peter Pan, however, he no longer had the impish face that kept him gainfully employed as a youth. He was just another teen boy with a bad case of acne. In today's world, it's a familiar and predictable narrative: A star who began his or her career on the Disney lot grows up and out of the squeaky-clean confines of the studio. But contemporary actors like Miley Cyrus and Selena Gomez willingly left the Mouse House; Driscoll didn't have a choice when the studio unexpectedly dropped its golden child in 1953.

"When Howard Hughes bought RKO, he, in effect, became the owner of the Disney studio," explains Eliot. "He controlled the money, and he hated Bobby Driscoll. He hated Hollywood kids. He thought they were precocious, weren't real, and were incredibly annoying. He didn't want Bobby Driscoll to be with Disney anymore."

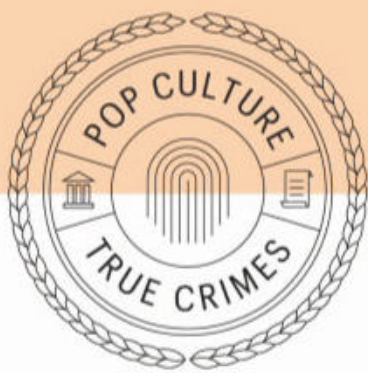
The split was devastating. "The way I understand it, it was a rather rude dismissal," says Gray. "I heard that he was informed that he was no longer under contract through them by driving up to the entrance and being refused entrance into the studio. That was his notification that he was no longer needed there."

Trying to forge a new path, Driscoll left his parents' home at 16 and made trips to New York City to study acting. He reportedly enrolled in UCLA and Stanford but ended up dropping out of both because he couldn't find his way. "I wish I could say that my childhood was a happy one, but I wouldn't be honest," he said in a 1961 magazine article titled "The Nightmare Life of an Ex-Child Star." "I was lonely most of the time. A child actor's childhood is not a normal one. People continually saying 'What a cute little boy!' creates innate conceit. But the adulation is only one part of it.... Other kids prove themselves once, but I had to prove myself *twice* with everyone."

Though his big-screen career fizzled, Driscoll found fairly steady work on TV shows like *Dragnet* and *Rawhide*. He also attempted to settle into a life of domesticity with Marilyn Jean Rush, whom he met in Manhattan Beach when she was 19. After reportedly eloping to Mexico five months after they met, the young couple had one son and two daughters before splitting for good three



Driscoll
with Walt
Disney
and his
Song
costar
Luana
Patten



years, two marriages, an annulment, and a divorce later. “I became a beatnik and a bum,” Driscoll said in the 1961 article. “I had no residence. My clothes were at my parents’ [house] but I didn’t live anywhere. My personality had suffered during my marriage, and I was trying to recoup it.”

While hanging out on Los Angeles beaches, Driscoll befriended a group of Hollywood young turks like Gray, Robert Blake (*Baretta*), Dean Stockwell (*Quantum Leap*), and Russ Tamblyn (*West Side Story*). “We used to play pool together,” remembers Tamblyn of their days living and carousing in Pacific Palisades. Driscoll also engaged in a more dangerous form of recreation—heroin. “It wasn’t a secret,” says Gray. “He liked heroin. That’s just the way it was.”

Driscoll started to hang out in Topanga Canyon with Beat Generation artist-photographer Wallace Berman and began dabbling in verse. He even created collages and small works of art. “We loved him dearly,” remembers Berman’s wife, Shirley, now 84. (Wallace Berman died in 1976.) But trouble was never far away. Driscoll was arrested multiple times for drug possession, assault, burglary, and check kiting before he was finally committed for drug rehabilitation to the California Narcotics Rehabilitation Center at Chino in 1961. “I had everything,” he said in an interview after his sentencing. “Was earning \$50,000 a year...working steadily with good parts. Then I started putting all my spare time in my arm. I’m not really sure why I started using narcotics. I was 17 when I first experimented with the stuff. In no time at all, I was using whatever was available...mostly heroin, because I had the money to pay for it.”

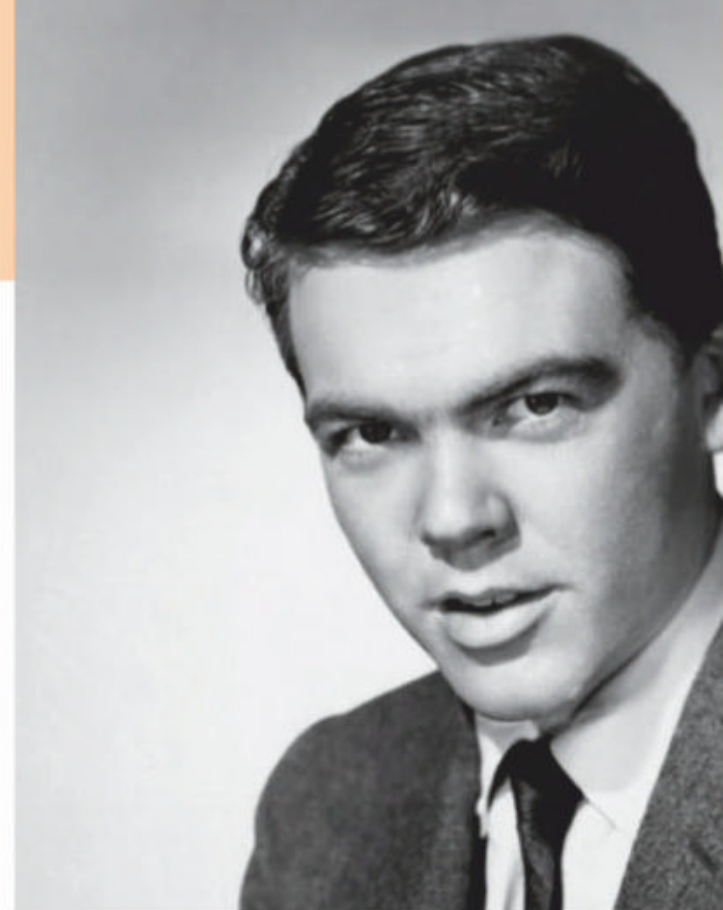
Prison sentences were the kiss of death for Hollywood actors in those days, so after briefly working as a carpenter Driscoll left his young children behind and moved to New York City in 1965, where he forged an unlikely relationship with, of all people, Andy Warhol.

“Bobby was a curiosity. He wasn’t really part of the crowd,” says Eliot, who remembers seeing Driscoll in the 1960s in a Greenwich Village club. “Warhol was so perverse that he loved having Bobby Driscoll as part of his scene. That was Warhol’s perversity in full play—you know, dissipated Hollywood.”

No one seems to know how the then-31-year-old Driscoll spent his final days in New York City and why he ended up in an abandoned apartment where those kids found his body. Unlike the celebrity missteps that are chronicled hourly on news sites and social media today, Driscoll’s demise was met with complete and total silence.

Driscoll’s mother, Isabelle—who had not heard from her son in years—found out about Bobby’s death nearly a year and a half later, after placing advertisements about his disappearance in New York newspapers. It would take even longer for word to reach the public at large, as news of the Disney star’s passing only surfaced four years after the fact, during the rerelease of *Song of the South* in 1972.

Family, friends, and fans were left to ponder how a boy who seemingly had it all could fall so far. (Even the Oscar—the ultimate sign of professional success in the industry—that Driscoll won was lost at some point in a house fire, while *Song of the South* has been practically disowned by the studio, having never been released in the U.S. on home video due to its racial content.) “Our minister had a theory,” Driscoll’s mother told *Movie Digest* in 1972 about what happened to her



son. “He said later that Bobby just didn’t want to be a ‘good little boy’ anymore. He’d been too good. He wanted to be just the reverse. Maybe that was it.”

Eliot has a far more sobering rationale. “Obviously he was sick and an addict and broke. Nobody came to his rescue. That’s the real story of Hollywood. It’s a very sad story, but, you know, take a look at *A Star Is Born*. It’s the exact same story.”

ON THE SUNDAY AFTER THANKSGIVING IN 2018, a family is busy setting up chairs on the 1500 block of Vine Street in Hollywood. In less than two hours, the annual Hollywood Christmas Parade will travel down the street. The family positions itself right in front of Bobby Driscoll’s star on the Hollywood Walk of Fame. No one takes notice beneath their feet, though a little girl pops a bubble that a street vendor just blew her way right on top of the star.

Does anyone here even know the name at the center of those five points? “He sounds like a baseball player to me,” offers a patrolling police officer with a shrug. If it weren’t for the fact that the Walk of Fame isn’t known for honoring athletic achievement, it would be a good enough guess. Driscoll’s name has long faded from mainstream recognition, but there have been attempts to keep his memory alive in the decades since his death.

A New Jersey woman who prefers to remain anonymous quietly maintains a



After Disney, Driscoll had multiple run-ins with the law that culminated with a sentence to a rehab facility

website devoted to Driscoll's life and career. Russ Tamblyn flirted with the idea of doing a movie about his old pal before deciding he'll devote a chapter or two to Driscoll in his upcoming autobiography. "I thought it would be incredible," says Tamblyn, who is believed to have some of Driscoll's creations from his bohemian days. "I did study him for a long time. I talked to a priest at the prison that he was in, and I got Bobby's prison records."

The most promising tribute to Driscoll is *Lost Boy: The Bobby Driscoll Story*, a long-gestating documentary in the works by Jordan Allender, a 30-year-old film-school graduate who was raised on Disney lore. "If we weren't at Disneyland, we were at collectible stores looking for vintage antiques," says Allender of himself and his dad, who used to write for Tomart's *Disneyana Update* magazine. "When we got home, we watched old movies, and I became a big fan of *So Dear to My Heart*. I think that was Bobby's best role."

Allender has interviewed Connie Stevens, Driscoll's costar in the 1958 film *The Party Crashers*, and secured the only known interview with Driscoll's eldest child, Don, a retired pediatrician, who has a replica of his dad's Oscar that was lost. "I don't have very many memories of my dad or my mom," says Don, now in his 60s, in Allender's raw video. "I do remember living in Pacific Palisades in a house that my dad owned and...seeing a bunch of pot on the table."

If there's one thing Allender hopes to achieve with his documentary (besides

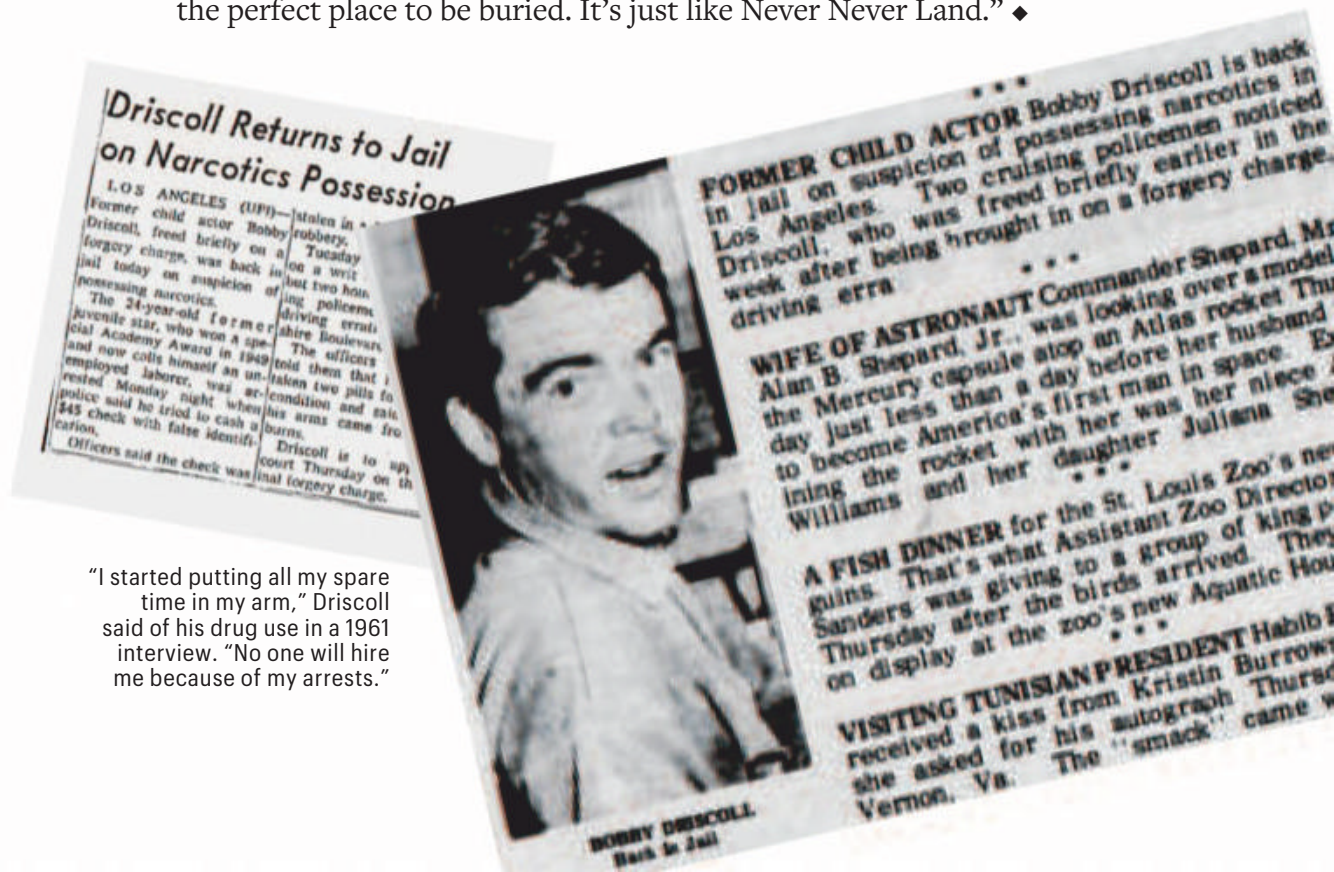
clearance from Disney to include old movie clips), it's a place for Driscoll in Disney Legends—the studio's version of a Hall of Fame. Chosen by a committee of Disney employees whose names are not disclosed, the program was launched in 1987 to "honor people who have made significant contributions to the Disney legacy," says Disney spokesman Jeff Epstein. Both living and deceased artists are eligible to be commemorated with a bronze plaque in the studio's Legends Plaza on the Burbank lot; honorees include Fred MacMurray, Regis Philbin, Betty White, and Oprah Winfrey.

Cause of death has no bearing on someone's ability to be considered for Disney Legends. The famed Disney animator Mary Blair, for instance, reportedly died from complications related to alcoholism, but that did not stop her from being inducted in 1991. But unlike Driscoll, Blair never won an Academy Award. "That ought to settle the matter right there," argues his old friend Gray. (Epstein wouldn't comment on why Driscoll hasn't been considered.)

For his part, Allender just wants to see Driscoll remembered for his achievements, not his shortcomings. "What's the point of poking at it?" he says of Driscoll's drug use. "People make mistakes. Some people can't get out of it. I'm just saying, respect him."

That's what a New York City charity is trying to do for Driscoll and all the other people who were buried and forgotten on Hart Island. In 2011, the Hart Island Project was created to make it easier for people to find out whose remains ended up on the one-mile stretch of land. "Bobby is probably the most famous person buried there, along with novelist Dawn Powell," says president Melinda Hunt. "There are a number of interesting characters from New York City—the cool people."

Regrettably, Driscoll's children will never see the exact spot where their father was laid to rest: Burial records from 1961 through July 1977 that had been kept in the old hospital were destroyed by a fire. "He's somewhere on the northern part of the island," says Hunt. "We just don't know where." But that hasn't stopped her from encouraging Driscoll's children to visit the island, which for now is open only to next of kin. "My feeling is that it's not a shameful place to be buried," says Hunt, who hopes to someday see the cemetery accessible to the public. "It's a really, really beautiful location. There are herds of deer, these red raccoons, and a whole bird sanctuary. So for Bobby Driscoll, it's the perfect place to be buried. It's just like Never Never Land." ♦



"I started putting all my spare time in my arm," Driscoll said of his drug use in a 1961 interview. "No one will hire me because of my arrests."

Movies

Edited By | KERENSA CADENAS @KERENSACADENAS



BEST DIRECTOR PREDICTIONS

In a year when helmers of prestige films are being given a run for their money by popular fare, **Alfonso Cuarón** stands above them all.

BY PIYA SINHA-ROY

THE SHAPE OF WATER, A WILDLY ambitious fantasy about a mute woman falling in love with a fish-man, won Guillermo del Toro the directing Oscar last year. This year, wild ambition seems to be the only thread



THE ONE TO BEAT
ALFONSO CUARÓN
Roma



THE SATIRIST
ADAM MCKAY
Vice

THE 28-WORD REVIEW >

An Acceptable Loss *Tika Sumpter is a former security adviser trying to move on after making a bad policy decision*



REEL NEWS

- **Dance, Off** Skydance Animation hired former Pixar and Disney Animation head John Lasseter, despite the allegations of misconduct against him.
- **Do Right Women** Broadway director Liesl Tommy will be taking the reins for MGM's Aretha Franklin biopic starring Jennifer Hudson.



THE NEXT BIG THING
CHLOÉ ZHAO
The Rider



THE NEW KID
ON THE BLOCK
BRADLEY COOPER
A Star Is Born

CUARÓN: CARLOS SOMONTE/NETFLIX; ZHAO: SONY PICTURES CLASSICS; COOPER: CLAY ENOS/WARNER BROS.; MCKAY: MATT KENNEDY/ANNAPURNA PICTURES; AN ACCEPTABLE LOSS: IFC FILMS; LEE: DAVID LEE/FOCUS FEATURES

tying together the Best Director contenders.

There's Bradley Cooper's directorial debut, a remake of a tale as old as Hollywood, *A Star Is Born*; Adam McKay's satirical take on Dick Cheney, *Vice*, which upends the biopic; and Ryan Coogler's *Black Panther*, which tackles African-American identity within the Marvel world. Tighter in scope, but no less impressive, are Barry Jenkins' *If Beale Street Could Talk*, Peter Farrelly's *Green Book*, Yorgos Lanthimos' *The Favourite*, and Spike Lee's *BlacKkKlansman*.

However, it was Alfonso Cuarón who won the best director Golden Globe earlier this month and, boosted by nominations from the Directors Guild (DGA) and Britain's BAFTA, it's safe to say he's the one to beat this season. His *Roma* is certainly a cinematic feast: Filmed in Spanish and Mixtec and in black and white, with first-time actress Yalitza Aparicio as his lead, critics have called it Cuarón's magnum opus. But don't count out Cooper and Lee, who also landed DGA and BAFTA nods.

While all members of the Academy vote on the Best Director winner, only the directing branch votes on who is nominated—and directors are a notoriously tough group to impress. Damien Chazelle (the youngest Best Director winner ever for *La La Land* in 2017), is in the running again this year with *First Man*. But the Neil Armstrong biopic was shut out of DGA and BAFTA nominations, lessening Chazelle's Oscar chances.

Dark horses include Bo Burnham for his endearing

coming-of-age directorial debut, *Eighth Grade*, and Polish filmmaker Pawel Pawlikowski for his period romance *Cold War* (both receiving DGA nods). Paul Schrader's climate-change meditation *First Reformed* or John Krasinski's silent horror *A Quiet Place* could also pull off noms.

But where are the ladies? It was a year ago that Natalie Portman introduced the Golden Globe director contenders with "Here are the all-male nominees," and this year there are only a handful of women in the awards conversation. Karyn Kusama's gritty thriller *Destroyer*, Mimi Leder's timely Ruth Bader Ginsburg biopic *On the Basis of Sex*, and Josie Rourke's warring queens in *Mary Queen of Scots* have all generated awards talk, and Marielle Heller's *Can You Ever Forgive Me?* has earned raves for Melissa McCarthy and Richard E. Grant.

Chloé Zhao—who has since been tapped to direct Marvel's *The Eternals*—was critically praised for her intimate cowboy tale *The Rider*. And Debra Granik was similarly lauded for her complex father-daughter relationship in *Leave No Trace*. Both landed Film Independent Spirit Award nominations. All six female filmmakers, however, have been left off BAFTA and DGA lists.

That said, Cuarón—who made Oscar history in 2014 by becoming the first Mexican and Latino filmmaker to win Best Director for the space thriller *Gravity*—stands above the rest. While *Roma* feels a world away from *Gravity*, its quiet and nuanced examination of humanity once again demonstrates Cuarón's specific vision, execution, and yes, ambition.

THE CONTENDERS

The auteurs leading the Best Director Oscar race.

BY PIYA SINHA-ROY



SURE THINGS

BRADLEY COOPER,
A Star Is Born

ALFONSO CUARÓN, *Roma*

BARRY JENKINS,
If Beale Street Could Talk

YORGOS LANTHIMOS,
The Favourite

SPIKE LEE,
BlacKkKlansman (above)

SAFE BETS

DAMIEN CHAZELLE, *First Man*

RYAN COOGLER,
Black Panther

PETER FARRELLY, *Green Book*

ADAM MCKAY, *Vice*

PAUL SCHRADER,
First Reformed

WILD CARDS

BO BURNHAM, *Eighth Grade*

DEBRA GRANIK,
Leave No Trace

JOHN KRASINSKI,
A Quiet Place

PAWEŁ PAWLIKOWSKI,
Cold War

CHLOÉ ZHAO,
The Rider

in this slow-burning political thriller that also stars Jamie Lee Curtis. **B-** —DANA SCHWARTZ

JASON CLARKE BREAKS BAD

The normally heroic actor goes dark in *Serenity*, which costars **Matthew McConaughey** and **Anne Hathaway**.

BY DANA SCHWARTZ

Jason Clarke is famous for playing heroes in films like *Terminator Genisys* and *Zero Dark Thirty*, but he does a 180 in *Serenity* as an over-the-top, often drunk, abusive husband. The actor gives us the lowdown on how a good guy plays bad.

DRESS THE (DOUCHEY) PART

"You wouldn't expect this bruiser to be wearing a pink shirt, but we went with coral in the end," says Clarke. "And alligator-skin shoes and belt, and gold watches, slicked-back hair, a beard, and a coconut spray tan."

MASTER THE ART OF ACTING DRUNK

"You watch a lot of the really good drunk scenes in movies and see what works. There's the physicality of it, and then there's the freedom of it. You can let it all out."

GO BIG OR GO HOME

"I remember after one of the earlier takes [with McConaughey], I said, 'Dude, is that too big?' And he said, 'Dude, the sky is the limit.' There is no redeeming [this character]. Just when you think he's terrible, he's dreadful. When you think he's dreadful, he's abhorrent."

HAVE FUN

"He doesn't need to worry about anything except enjoying himself, and that's what he is, a self-righteous lunatic who's just taking and abusing whatever he wants. And not only that, enjoying it!"

↓ Matthew McConaughey is the good guy to Jason Clarke's baddie



↑ Elijah Price (Samuel L. Jackson) meets The Beast (James McAvoy) in *Glass*

Glass

STARRING Bruce Willis, Samuel L. Jackson, James McAvoy, Sarah Paulson

DIRECTED BY M. Night Shyamalan | **RATING** PG-13

LENGTH 2 hrs., 12 mins. | **REVIEW BY** Chris Nashawaty @ChrisNashawaty

▶ **REGARDED AS A COMMERCIAL COMEDOWN AFTER THE BLOCKBUSTER success of *The Sixth Sense*, M. Night Shyamalan's supernatural puzzle-box *Unbreakable* was the work of a man ahead of the moment. Arriving in 2000, a comic-book movie fallow period between Tim Burton's Batman films and the rise of the Marvel juggernaut, it was a new kind of superhero movie, obliquely tackling the genre with a savant's nerdy passion, a dash of somber moodiness, and a notable lack of spandex.**

With his new film, *Glass*, the director has returned to *Unbreakable*'s murky existential sandbox and Scotch-taped it to the biggest hit from the second half of his career, 2017's *Split*, to create a heroes-and-villains cinematic universe of his own. It only half works. Shyamalan, who also wrote the film, sets the table with masterly efficiency, bringing together his three foes (Bruce Willis' lunch-pail vigilante David Dunn, Samuel L. Jackson's brittle-boned mastermind Elijah Price, and James McAvoy's split-personality psycho Kevin Wendell Crumb) in a high-security psychiatric ward run by a skeptical shrink (Sarah Paulson). She tries to convince them that they aren't gifted but delusional. We, of course, know otherwise.

The problem is, Shyamalan doesn't know what to do with his characters or his dense mythology once he's convened his loony-bin summit meeting. Instead of having the two previous films come together to create something deeper and richer, it feels like subtraction by addition, endlessly piling on exposition and laying the groundwork for a climax that takes far too long to get to. In the end, his *Glass* is more half empty than half full. **C+**

FYRE

STARRING Ja Rule, Billy McFarland | **DIRECTED BY** Chris Smith | **RATING** NR

LENGTH 1 hr., 37 mins. | **REVIEW BY** Leah Greenblatt @leahbats

▶ **THE TITANIC; THE HINDENBURG;** Fyre Festival. It might be hyperbole to call one of these things a bona fide disaster; Fyre crashed and burned with no fatalities, after all—technically only time, money, and the chance to spend a long weekend glam-ping in the Bahamas with Major Lazer and Blink-182 were lost to the ash heap of history.

But in his insightful and damning new documentary, Chris Smith (*Jim & Andy: The Great Beyond*) takes the subject of a thousand late-night punchlines and gleefully schadenfreude-y social media posts and examines it seriously, almost forensically. The trouble began in 2016 when a faded hip-hop star (Ja Rule) and a serial entrepreneur (Billy McFarland) decided to join forces on a wildly ambitious undertaking they clearly had neither the skills nor the scruples to ever realistically pull off: A one-off music festival on a lush private island that promised

Instagrammable luxury, top-tier artists, and direct access to the world's most beautiful supermodels and social influencers. (At press time, Hulu abruptly released the competing *Fyre Fraud*, a breezier and generally more sympathetic portrait of McFarland's misdeeds.)

Working with more than a dozen integral players, from caterers and day laborers to audio engineers, Smith traces exactly what went wrong. What he finds is less a farce than a sort of American tragedy, and a Bahamian one too: hundreds if not thousands of people who were financially and even spiritually destroyed by the fallout. There's some undeniable silliness in watching grown adults lose their minds when visions of private villas and sashimi chefs yield to FEMA tents and wet cheese sandwiches. But the movie is more than a bonfire of the inanities; it's a shrewd indictment of a dream gone spectacularly, criminally wrong. **B+**

↓ Fyre Festival attendees seeing their "glamping" accommodations



TROUBLE IN PARADISE

When you play with Fyre, you're gonna get burned—just ask anyone involved with the ill-fated festival.

BY NICK ROMANO

EMMY-NOMINATED documentarian Chris Smith saw the headlines about Fyre Festival, the "luxury" music event in the Bahamas that devolved into a waking nightmare. But his investigation yielded even more horror stories from behind the scenes.

"It just kept unfolding in a million different directions," he says. "At that point, there was no turning back."

As the fest's co-founder Billy McFarland serves prison time, Smith's Fyre doc, hitting Netflix on Jan. 18, unearths mind-blowing stories about the festival, like the exploitation of Bahamian workers and one event producer's own #MeToo moment.

"They created this amazing facade in their marketing materials," Smith says, "but in the same way social media is often used to show the best parts of our lives, what was beneath the surface was something entirely different."

With so much footage obtained from those involved, in addition to his own interviews, Smith could have easily turned Fyre into a docuseries—and nearly did.

The "character study" on McFarland, however, felt more contained. With him as the obvious villain of the saga, many wrote off Fyre as a foreseeable disaster. But Smith hopes viewers see the "caring, conscientious people who killed themselves trying to make the festival happen."





← Louis Ashbourne Serkis, Dean Chaumoo, and Joe Cornish

CHILDREN OF THE CORNISH

Attack the Block director Joe Cornish talks about magicking up his new fantasy film, **The Kid Who Would Be King** (out Jan. 25), and why he turned down *Star Trek*. **BY CLARK COLLIS**

The Kid Who Would Be King stars Louis Ashbourne Serkis as a modern-day British boy who discovers the legendary sword Excalibur and battles the evil Morgana (Rebecca Ferguson) with help from Patrick Stewart's wizard Merlin. How did you come up with the idea?

When I was 13, I saw John Boorman's *Excalibur*. [It had] a lot of blood and sexy witches. Then, of course, I was into Spielberg and Hollywood high-concept stuff. I thought, What would a good, British high-concept story be? Well, what if a kid like me found the sword in the stone? I've rolled it around in my head [ever] since.

What was it like to work with Patrick Stewart?

He was fantastic. He was very keen not to play the conventional wizard, because all his friends play wizards. [Laughs] His stipulation was, It has to be really different. And luckily, it was. His performance is much less haughty and imperious than your other wizards.

It was reported a few years back that JJ Abrams wanted you to direct what became 2016's *Star Trek: Beyond*. How close did you come to doing that?

I talked to JJ about that pretty early on, but then decided I wasn't ready for it. I've had friends who've gone straight from indie movies into big blockbusters and have come out the other end a little bit bruised and battered. Eventually, I thought that if I had the opportunity to do something of scale that it would be cooler to do my own thing.

What You Need to Know About Kanopy (No. 1: It's free!)

In a post-FilmStruck world, Kanopy is a rare haven for streaming indie and classic cinema. **BY MAUREEN LEE LENKER**

IMAGINE BEING ABLE TO STREAM THOUSANDS of movies at home, no monthly payment required. Now you can with Kanopy, which began streaming in the U.S. in 2012 and is now available to anyone with a participating library card. The unexpected 2018 demise of the subscription service FilmStruck left a gaping hole in the streaming landscape when it came to classic movies, independent cinema, and original content. FilmStruck fostered film literacy with bonus features offering cultural context and deep dives into film history. Kanopy CEO Olivia Humphrey acknowledges her platform's differences, including Kanopy's lack of contextualizing features. But since the news broke of FilmStruck's closure in October, Kanopy has seen a 162 percent increase in new users. "We're all working toward the same goal of getting more people watching these films," says

Humphrey. Kanopy, which partners with 4,000 public libraries and academic institutions as well as acclaimed independent distributors like Criterion and A24, says its mission is one of "thoughtful entertainment." The most viewed films in 2018 showcase its breadth with documentaries like *Faces Places*, new indie releases like *Hearts Beat Loud*, and classics like *Charade* making the list. "We have such a wide audience," says Humphrey. "We have people who can't afford an internet connection that go down to the local public library to watch.... That's a really important demographic for us, [as much as] cinephiles in L.A. and New York." While media conglomerates develop rival services, Kanopy is the only free platform with a catalog of culturally significant offerings. We may never fill the FilmStruck-size hole in our hearts, but Kanopy can help you dull the pain.

↓ (Clockwise from left) *Hearts Beat Loud*, *Faces Places*, and *Charade* are just a few of Kanopy's offerings





↑ Sophie Nélisse and Noomi Rapace are the hunted

Close

STARRING Noomi Rapace, Sophie Nélisse

DIRECTED BY Vicky Jewson

RATING NR | **LENGTH** 1 hr., 34 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

▶ HAVING NOW SAT THROUGH THE bodyguard thriller *Close*, I still can't tell you what its generic one-word title means in relation to the story. That same mystifying blandness carries over to both the performances and the plot of this unremarkable Netflix original soon to get lost amongst the streaming service's sea of content. Directed by Vicky Jewson (2014's *Born of War*), the film is notable for having three female leads, including *Prometheus*' Noomi Rapace as a counterterrorism-savvy protector for hire, but it never manages to do much with that other than prove that women can be just as hobbled as their male peers when it comes to working without a decent script. After saving a pair of journalists from a jihadi ambush in the Middle East, Rapace's Sam is assigned to protect Zoe—a poor little rich girl (flatly played by Sophie Nélisse) at odds with her scheming stepmother (Indira Varma) after her mining tycoon father dies. Zoe, having inherited his Morocco-based firm, becomes a juicy kidnapping target. Enter a squad of goons straight out of central casting's Arab bogeyman division. The twists in *Close* aren't very twisty and its thrills aren't particularly thrilling. But if watching women getting smacked around by cartoon bad guys before finally getting payback is your thing, by all means, have at it. **C**

NOW PLAYING

Your complete guide to films in theaters this week

EW

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CHILLY THRILLERS

RUST CREEK | Directed by Jen McGowan
Starring Hermione Corfield **V L**

A college student (Corfield) gets lost in the Kentucky woods thanks to a closed road and a pair of predatory locals in this atmospheric, surprisingly touching thriller. **B**

ESCAPE ROOM | Directed by Adam Robitel
Starring Deborah Ann Woll, Jay Ellis **W**

Six strangers are invited into an extremely immersive escape room with deadly stakes in a goofy PG-13 thriller. Consider it *Saw*-lite (if you consider it at all). **B**

PLEDGE | Directed by Daniel Robbins
Starring Zachery Byrd, Phillip Andre Botello, Zack Weiner **V L**

A trio of college outcasts rush a mysterious club on the outskirts of campus, which leads to a weekend of grotesque hazing in a film that's little more than torture porn. **D**

REPLICAS | Directed by Jeffrey Nachmanoff
Starring Keanu Reeves, Alice Eve **W**

Reeves stars in an uninspired sci-fi thriller about a scientist trying to resurrect his wife (Eve) and children. We wish they'd replicated a better movie. **C-**

FAMILY FRIENDLY

A DOG'S WAY HOME | Directed by Charles Martin Smith
Starring Bryce Dallas Howard, Ashley Judd, Alexandra Shipp **W**

With a heart as big as a Great Dane, this sentimental adventure follows a dog (voiced by Howard) that's separated from its owner and the long odyssey home. **B-**

THE UPSIDE | Directed by Neil Burger
Starring Bryan Cranston, Kevin Hart **W**

A wealthy quadriplegic (Cranston) and the irreverent ex-con (Hart) who becomes his caretaker forge a bond in this anodyne but well-acted remake of a 2011 French smash. **B-**

SMOOTH CRIMINALS

STATE LIKE SLEEP | Directed by Meredith Danluck
Starring Katherine Waterston, Michiel Huisman, Michael Shannon **V L**

Fantastic Beasts' Waterston is a photographer whose actor husband (Huisman) shows up dead in this deeply silly but gorgeously stylized noir, featuring an almost shockingly normal performance by Shannon. **B-**

THE MULE | Directed by Clint Eastwood
Starring Clint Eastwood, Bradley Cooper **W**

Eastwood directs and stars in this breezy, stranger-than-fiction caper about a sly old coot who becomes a Mexican cartel's unlikely drug runner. **B**



TV

Edited By | PATRICK GOMEZ @PATRICKGOMEZLA



↑ No real journalist has looked as good as Chris Pine (right, with Leland Orser)

I Am the Night

DATE	TIME	NETWORK	REVIEW BY
Debuts Jan. 28	9 p.m.	TNT	Darren Franich @DarrenFranich



TNT'S SIX-PART *I AM THE NIGHT* IS AN ELUSIVE TALE, A heart-on-the-sleeve biopic shape-shifting into paranoid true-crime thriller, encompassing racial unrest, tabloid murder, devilbeast hallucinations, and the social blight of performance art. It begins with Pat (India Eisley), a teen raised by her black mother (Golden Brooks) in 1965 Nevada, where she experiences pervasive racism with a twist. She looks white enough to “pass,” to use a term from the bad old days. She doesn’t seem to belong anywhere—and then she finds out she’s adopted.

Her real name is Fauna Hodel, a revelation that leads her to Los Angeles. There she meets Jay Singletary (Chris Pine), a proverbial drinker with a writing problem who’s working as a last-chance journalist, snapping pics of celebs and corpses. Long ago he investigated George Hodel (Jefferson Mays), a wealthy doctor with tendrils through L.A. high society. George happens to be related to Fauna, and also happens to throw demonic orgies in a house that looks like a temple alien cyborgs build for their space gods.

Night is a rampant fictionalization, but George and Fauna were real people (his iconic Lloyd Wright house plays itself), and the series taps genuine SoCal history and

THE 22-WORD REVIEW >



Russian Doll (Netflix, Feb. 1) A wayward NYC party girl (Natasha Lyonne) keeps dying. Why? She cares a lot more

LOGLINES

- **Game On** The eighth and final season of *Game of Thrones* will premiere April 14 at 9 p.m. on HBO.
- **Oh, Brother!** Anthony Scaramucci, Dina Lohan, and Kato Kaelin are among the season 2 cast of CBS' *Celebrity Big Brother* (Jan. 21 at 8 p.m.).

Hollyweird rumor. (The Black Dahlia murder is a subplot; someone casually drives by the Watts riots.)

The mystery's a bit limp and the investigation stretches credulity: phone calls at just-right moments, a dropped address book full of secrets. Jay has a light-bulb moment because he randomly buys a magazine. Huzzah for the printed word, I guess, but you suspect someone's smudging complex truths with procedural gloss. And there's a straight-edge vibe, halfway CBS-y. Our pretty heroes face an evil axis of murderers, abortionists, Tinseltown mystics, and modernism. Clichés of *spooooooky* artists abound.

And yet. Pine and Eisley are transcendently pretty, their Pacific-toned eyes lighting the darkness. Eisley's casting is tricky in some ways, but she's a captivating innocent self-realizing toward self-immolation. And Pine makes great human wreckage.

Behind the scenes, it's a family affair: Showrunner Sam Sheridan is married to *Wonder Woman* director Patty Jenkins, who helms the first two eps; you'll recall Pine as the superhero's bae, and Jenkins recruited that film's matriarch, Connie Nielsen, to play George's ex.

The show stumbles through some complex racial themes, and, to be blunt, it's more comfortable with the rapey-murder angle. Still, there's sincere texture in the exploration of Fauna's African-American family, and Brooks, best known for *Girlfriends*, gives a stunning performance, full of maternal strength and existential resentment. *Night* isn't great L.A. noir—the plot moves at corpse speed—but it's a vivid TV treat, shot on film in real locations haunted by history that might just be too weird for basic cable. **B**

THIS SEASON CONTAINS

Ah, 1960s Los Angeles: a hive of scum, villainy, and D(very) UI



CORPSE HUMOR

Jay sneaks into a morgue and hides in the freezer. And laughs about it.



JOURNALIST DIETING TIPS

In *Night*, editorial meetings take place only in bars—including the King Eddy, an L.A. staple.



SATAN?

Devious doctor George Hodel and war-traumatized Jay both have visions of a red hellmonster.



A SCARY MUSTACHE

You don't immediately know what George is up to, but that facial hair says "no good."



HOLLYWOOD'S NEW NOIR DARLING

WHO INDIA EISLEY

WHY YOU KNOW HER

She played Shailene Woodley's sister on *The Secret Life of the American Teenager* and Kate Beckinsale's daughter in *Underworld: Awakening*.

WHY YOU WILL KNOW HER

The actress stars as a teen whose journey to find her birth mother leads to surprising revelations in TNT's *I Am the Night*.

Being raised by an actress "mum," Franco Zeffirelli muse Olivia Hussey, and musician dad, David Glen Eisley, India Eisley says she "grew up" on sets. "I just love the environment and the collaboration that happens between everyone working toward the same goal," says the 25-year-old, who is a Los Angeles native but has an accent more similar to that of her Argentine-British mother than that of SoCal. "My parents and I never talked about it, but it just went without saying that I was going to go into acting."

Eisley's first big gig was playing sarcastic younger sister Ashley on ABC Family's *The Secret Life of the American Teenager* (2008–13). But it wasn't until her audition for *I Am the Night*—in which she plays Fauna Hodel, a real woman who found out her birth family has a shocking connection to the Black Dahlia murders—that Eisley could combine acting with her other big love, true

crime. "I saw the name Hodel and knew it sounded familiar, but it wasn't until I was in the audition room that it clicked," she says. "I'd seen documentaries and read so many stories about this family."

The real Fauna Hodel died at age 66, just weeks before filming began on *I Am the Night*, but Eisley says she was "grateful" to have Hodel's daughters on set during the shoot. "Fauna was such a special soul, and she dreamt that her story would be told," Eisley explains. "I'm so glad it's finally come to fruition." —PG



↑ India Eisley embarks on a deeply troubling journey



↑ Hat trick: the new Carmen Sandiego

GETTING ANIMATED

Where in the world is **Gina Rodriguez**? The *Jane the Virgin* star, 34, is voicing the title character on a reimagining of the 1990s **Carmen Sandiego** superthief series (now streaming on Netflix). **BY PATRICK GOMEZ**

GROWING UP IN NORTHEAST CHICAGO, GINA Rodriguez loved playing the 1980s Carmen Sandiego computer games on her family's "big-ass Dell" and watching the '90s game shows and series: "My parents are super into education, so learning about geography was great. And then for her to be Latina—and voiced [on the series] by Rita Moreno, my queen—it made such an imprint on me."

Now Rodriguez is voicing the globe-trotter on a new series that recasts Carmen as a Robin Hood of sorts. "We give her an origin story," says the *Jane the Virgin* actress, who will also headline the action flick *Miss Bala* (in theaters Feb. 1) and recently directed an episode of The CW's *Charmed* (airing Jan. 27). "I think adults will enjoy the nostalgia, and it really does play out like a fun spy show. But I'm most excited to binge this with my nieces and nephews—I feel blessed that we get to bring Carmen to the next generation."



← Gina Rodriguez is also slated to film a live-action *Carmen* movie for Netflix

Schmidt's Hard to Say Goodbye

The cast and team behind **Unbreakable Kimmy Schmidt** prepare to say farewell as the Netflix comedy launches its final run of episodes (Jan. 25). **BY RUTH KINANE**

IN 2015, NETFLIX WAS STILL trying to prove it could play in the big leagues when an unlikely comedy broke out—not unlike its heroine Kimmy Schmidt (Ellie Kemper), who escapes from an underground bunker after being kidnapped as a teen. "We wanted to tell a fish-out-of-water story that felt different and relevant," says Robert Carlock, who created *Unbreakable Kimmy Schmidt* with fellow 30 Rock executive producer Tina Fey. "That's usually what gets us in trouble, but we figured, 'Let's see how much trouble we can get in!'"

They envisioned Kimmy as a coma sufferer or an Amish girl on rumspringa before landing on writing her as the survivor of a cult kidnapping. "I did think that it was a joke or test or

prank at first," says Kemper. "But that's what's so magical about Tina and Robert: They managed to make a very dark premise funny."

After 15 years underground, Kimmy heads to New York City, where she forms unlikely bonds with her melodramatic roommate Titus (Tituss Burgess), gentrification-opposed landlady Lillian (Carol Kane), and socialite boss Jacqueline (Jane Krakowski). "The wild differentiation in these four characters is extraordinary," says Kane. "That's what made it a thrill to stumble upon."

As Carlock puts it, the characters all inhabit "different kinds of metaphorical bunkers." Yet when it came to on-set bonding, there was no need to force the cast together. "The energy

between the misfit foursome was kismet," says Burgess. "For actors to fall in love right away is a rare thing." Krakowski recalls yearly Halloween parties Fey would arrange for the cast and crew's kids. "Robert and Tina write amazing material, but they're also amazing people who made a homelike, family atmosphere," she says.

As Kimmy and her unbreakable optimism prepare to say goodbye after four seasons (though there is the possibility of a movie), Carlock hopes the series will be remembered for one thing: that it showed fans how to "look at the smaller problems in their lives and think about how to keep perspective and use their energy to try to do good things." Well, that and "a lot of laughter."

↓ That's a wrap (well, poncho) for Tituss Burgess and Ellie Kemper





3 QUESTIONS FOR

KELLY ROWLAND

The Destiny's Child alum, 37, plays Motown legend Gladys Knight on BET's new series **American Soul** (debuting Feb. 5 at 9 p.m.), which chronicles the untold story of the creation of *Soul Train*. **BY PATRICK GOMEZ**

1

>

Was *Soul Train* a show you grew up on?

It's part of so many of my first music memories—watching new artists perform, seeing movements. I'm so glad we're giving [*Soul Train* creator] Don Cornelius his due. He's such a pioneer, and I'm so glad BET is keeping his legacy alive for my son's generation and beyond.

2

>

Gladys Knight once said that if she were ever portrayed on screen, she'd want you to do it. Why do you think that is?

I think we share some of the same features, and I understand her backstory, with her back-and-forth with her label and coming-of-age in the music industry. I understand her story, and I respect it.

3

>

How fun was it to get into the hair, makeup, and wardrobe of the 1970s?

I cannot begin to tell you how much fun I had in wardrobe; I think they were ready to kick me out of the room. There were so many beautiful pieces, I wanted to find a way to use them all!

FIRST
LOOK



↑ The judges: designer Brandon Maxwell, journalist Elaine Welteroth, Nina Garcia, and Karlie Kloss

MAKING IT WORK

Following the departure of Heidi Klum and Tim Gunn, EW has an exclusive peek at **Project Runway's** return to Bravo for season 17 (premiering this spring). **BY PATRICK GOMEZ**

TALK ABOUT A REDESIGN.

After 11 seasons on Lifetime, *Project Runway* is returning to its original network for season 17—with brand-new hosts. That's right: Heidi Klum and Tim Gunn are out (off to a new fashion-competition series on Amazon), and in are supermodel Karlie Kloss and fashion designer Christian Siriano. "Watching this show with my sisters was really my first introduction to fashion—and we sucked my poor dad into it," says Kloss, 26. "So it's a pinch-me moment to be a part of the show now."

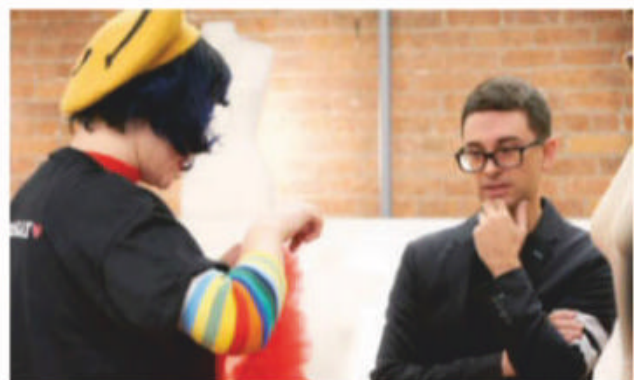
Installing Kloss as host/judge and Siriano—who won season 4 of *Runway* in 2008—as mentor is all part of *Runway* 2.0 (or 3.0?) as envisioned by the folks at Magical Elves, the

production company behind the show's first five seasons (and *Top Chef*), who have returned to take the reins. "This is their baby and they have such passion for it," Kloss, who also serves as an EP on *Runway*, says of working with Magical Elves. Adds Siriano: "This show launches careers, and this season is going to feel more connected to what's going on in the industry

today than ever before."

Other fresh elements include a new workspace in Brooklyn and an actual set for the runway shows. But longtime fans can still expect a diverse group of designers and impassioned critiques from Siriano, 33, and the judges. "I'm a nice Midwestern girl, so I'm gentle in my delivery, but I think I'll surprise people," says Kloss. "I'm a tough judge!"

↓ Christian Siriano (right) brings his expertise to the workroom



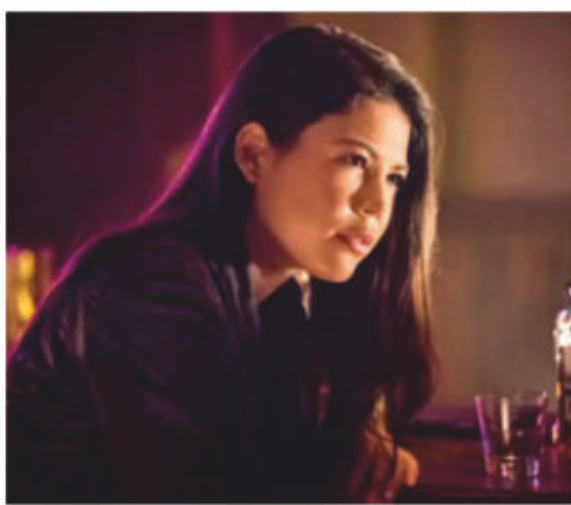
What to Watch

A handy guide to solve your daily TV dilemmas*
 Edited By | GERRAD HALL @GERRADHALL



Everyone will be talking about it tomorrow

MONDAY JANUARY 21



Midseason Premiere

Arrow

8-9PM | THE CW

Arrow's December midseason finale revealed that Star City's new Green Arrow was Emiko Queen, Robert Queen's newly discovered daughter and thus Oliver's half sister. This episode, told from Emiko's perspective, will answer lots of questions about her. "We have a really cool, fun opening where we learn about her mission [and] why she's taken up the Green Arrow suit," says showrunner/EP Beth Schwartz. "Personality-wise, she is very similar to Oliver, which is fun and different, obviously, from Thea as well, who had her own sort of thing going." Bring on the Queen family drama!

Midseason Premiere

Black Lightning

9-10PM | THE CW
 New-time-slot alert! Jefferson needs a favor from Henderson, while Jennifer and Khalil—on the run from her family and Tobias—finally give in to their feelings for each other and start talking about their future together. It's quite a striking convo.



TUESDAY JANUARY 22



A LAUGHING MATTER

CONAN

11-11:30PM | TBS

Tom Hanks is the first guest on Conan O'Brien's revamped late-night talk show. Informed by the comic's 2018 tour and podcast, *Conan O'Brien Needs a Friend*, it's now a half hour and features a more intimate, live-theater-style set. "It's all part of expanding the brand," says EP Jeff Ross. "We're trying to get away from all conventions."

Season Finale

The Conners

8-8:30PM | ABC

Ben makes Darlene a life-changing offer, while a chat with David really throws her for a loop. A sad Jackie drinks away her woes, and Becky gets bad news from Dan. Laughs ensue?

Series Debut

Food Truck Nation

9-9:30PM

COOKING CHANNEL
 Chef and food-truck aficionado Brad Miller indulges in some bold burger-and-fries pairings, Neapolitan-style pizzas made in 90 seconds, and more.



Devour it all at once

Siren

STREAMING | FREEFORM.GO.COM

When mermaid Ryn became, well, part of our world in last spring's debut, she did something that star Eline Powell won't soon forget: "throwing that guy through the car window," Powell says of Ryn's defining moment, when a man sexually assaults her in his truck. "It was the first time you could see the ferociousness of the mermaids. These are predators and not to be underestimated!" There will be more of them to reckon with in season 2 when it premieres Jan. 24 at 8 p.m. "For all the characters, their arrival brings enormous challenges. Ryn has to balance her inner growth as a human with the duty to protect her pack," Powell says. "Bristol Cove could barely handle two mermaids—how will it fare with seven?"



ARROW: THE CW; CONAN: MEGHAN SINCLAIR/CONACO; SIREN: ED HERRERA/FREEFORM (5)

IN BROAD TERMS

When *Broad City* returns Jan. 24 (10 p.m. on Comedy Central) for its final season, stars/creators/ffronds-to-the-ond Ilana Glazer and Abbi Jacobson welcome some guest stars, old and new. They describe three of them, in three words.



AMY SEDARIS
Boundless.
Jubilant. Sexy.



ALAN CUMMING
Magical.
Effervescent. Sexy.



MARK CONSUELOS
Thoughtful.
Generous. Sexy.



WED JAN 23

Season Premiere

The Magicians

9-10PM | SYFY

Yes, magic is back after being turned off all last season; however, *The Magicians* is still in a state of dystopia because the Library, which controls the flow of magic, has started to display some fascist tendencies in how it doles it out. The hedge witches (self-taught magicians) are bearing the brunt of the new regime. Thankfully, Jade Taylor's Kady steps up as their champion. "She sees these people that are suffering and wants to do something about it," says Taylor. "In a lot of ways, it's art imitating life. You know, people really taking a stand for others and speaking up for things that matter." Vive la revolution!



THURSDAY JANUARY 24



Season Finale

The Good Place

9:30-10PM | NBC

The devilish afterlife comedy is ready to wrap up a third season that saw Team Cockroach spring back to life, lose it again, and discover that the infallible points system was actually...fallible. In the penultimate episode, Judge Jen (Maya Rudolph) granted Michael (Ted Danson) onnnnnne more experiment to prove his theory of evolution, but when we left off, the very rattled architect got frigid feet about kicking off the proceedings. What awaits in the finale? "Michael had everything planned perfectly," creator Mike Schur tells EW, "and then, from literally the first second, the entire thing goes off the rails." Sounds like they have a problem bigger than the trolley.

FRIDAY JANUARY 25

Roy Wood Jr.: No One Loves You

11PM-12AM | COMEDY CENTRAL

It's difficult to make comedy about current events when reality itself has become so bizarre. But in his new comedy special, Roy Wood Jr.—the brightest spot of Trevor Noah's *Daily Show* tenure—mines hilarity out of difficult topics by providing original insights. Want more people to stand for the national anthem? Change the song—preferably to something by Bruno Mars, since "he literally looks like every race at the same time. What's more American than that?" Worried about getting the cops called on you as a black man? Call them yourself and "control the narrative!" Wood doesn't stop at surreal premises; he explicates them in such a way as to produce big laughs as well as inspire genuine reflection. **A-** —Christian Holub



Conversations With a Killer: The Ted Bundy Tapes

STREAMING | NETFLIX

The only thing more chilling than hearing about the atrocities committed by Ted Bundy is experiencing Bundy's notoriously charming voice and personality coming through your screen as he describes his crimes. Decorated documentarian Joe Berlinger shows his mettle once again in this four-part Netflix docuseries that gives viewers access to journalist Stephen Michaud's never-before-heard tapes of conversations with Bundy in the years leading up to his execution in 1989. Bundy's oration drives the story, but it's Berlinger's filmmaking expertise that really highlights Bundy's allure and magnetic personality—the very things that made him the most enigmatic and disturbing serial killer of our time. The result is haunting, underscoring the evil you feel emanating from your screen that sticks to your bones. **A-** —Henrique DaMour



THE ACTOR GOES TO...

Will & Grace star Megan Mullally hosts the 25th Annual Screen Actors Guild Awards on Jan. 27 (8 p.m. on TBS/TNT). Executive producer Kathy Connell shares three fun facts about the fete.



Surprise! No one in the audience at the show or at home knows in advance who is going to tell the signature opening “I Am an Actor” stories.

Accolades! Every Actor statuette is an individual work of art that is numbered and slightly different from every other one.

Geez, that’s a lot of people! More than 120,000 actors in SAG-AFTRA vote on who takes home the Actor statuettes.



Everyone will be talking about it tomorrow

SATURDAY JANUARY 26



Love You to Death

8-10PM | LIFETIME

Marcia Gay Harden hasn’t found a project she can’t elevate—and that’s never been more true than with this numbingly horrifying Lifetime film. Based on the murder of Dee Dee Blanchard, who forced her daughter to present herself as chronically ill, the film unfurls a twisted tale of abuse, with Harden’s character basking in her town’s praise as a tireless caretaker while she systematically destroys her child’s life. It’s grisly stuff, more exploitative than artful, but Harden chews the scenery with awe-inspiring aplomb. **C**—David Canfield

Series Debut

gen:LOCK

STREAMING | ROOSTER TEETH

Black Panther and *Creed* star Michael B. Jordan plays a pilot named Julian Chase on this animated sci-fi series, set half a century from now. “I don’t want to be too spoilery, but I can say that [the plot] involves weaponizing a breakthrough in neuroscience,” says creator (and Rooster Teeth’s head of animation) Gray G. Haddock. The show’s voice actors also include Maisie Williams, David Tennant, Dakota Fanning, Asia Kate Dillon from *Billions*, and Haddock himself. “I get to hear them every day, and I honestly still don’t believe that it’s real,” he says of his cast. “So, yeah, I try not to drag everyone down with my performance.”



SUNDAY JANUARY 27

RENT

8-11PM | FOX

This one-night TV event stars Jordan Fisher, Tinashe, Vanessa Hudgens, Valentina, and more in Jonathan Larson’s musical about New York City during the AIDS epidemic. “*RENT*’s never felt more relevant,” says EP Adam Siegel. “The power of art to transform, marginalized people finding each other and making a community, hope in the face of existential dread—it felt like the moment.”



Season Finale

Outlander

8-9PM | STARZ

A ghost from Claire’s past upends her, Jamie, and Ian’s efforts to save Roger from his Mohawk captors; Brianna has single-mom fears as the birth of her and Roger’s baby nears.



Devour it all at once

WE CAN’T STOP TALKING ABOUT...

Dark Tourist

STREAMING | NETFLIX

Why would anyone want to spend a vacation dressed like an SS officer? Or go on a tour detailing JFK’s assassination in ghastly detail? Questions like these are at the heart of this docuseries from New Zealand journalist David Farrier, who travels the world in search of the most gruesome, gimmicky hot spots. Farrier, the tour de force behind the astonishing documentary *Tickled*, approaches each new location with trepidation and a deadpan sense of humor, revealing some of humanity’s worst—and most morbidly fascinating—impulses. But when you watch, before you judge any of the dark tourists themselves, it’s worth remembering that you also clicked on the series. —Dana Schwartz



MULLALLY: KEVIN WINTER/GETTY IMAGES; LOVE YOU TO DEATH: ED ARAQUEL/LIFETIME; GEN:LOCK: ROOSTER TEETH; RENT LIVE: KEVIN ESTRADA/FOX; DARK TOURIST: NETFLIX

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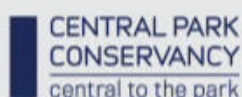
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SCAN TO SIGN UP!



Music

Edited By | ALEX SUSKIND @ALEXSUSKIND

REUNITED AND IT FEELS SO GOOD

If you're in need of a little Spice in your life (or maybe just some nostalgia), 2019 has plenty. **BY ALEX SUSKIND**

HOOTIE & THE BLOWFISH

The South Carolina foursome had about as auspicious a debut as any band could hope for. Their first record, 1994's *Cracked Rear View*, shot to No. 1, eventually shipping 21 million copies on the strength of singles "Hold My Hand," "Only Wanna Be With You," and "Let Her Cry." A quarter century later, the Darius Rucker-led rock-country-soul outfit will drop a brand-new album (their first since 2005's *Looking for Lucky*) and embark on a 44-city tour in May following a long hiatus.

SPICE GIRLS

When you sell 85 million albums, then go on an indefinite break, expect "Will there be a reunion?" questions to follow you around for the foreseeable

future. However, this time, the legendary pop group—one of the best-selling acts of all time—has an answer: They are set to hit the road in May (minus Victoria "Posh Spice" Beckham), with 13 dates lined up across the United Kingdom only (sorry, Stateside Spice fans). This will be the third time the group has reunited, following a world tour in 2007 and an all-too-brief performance at the 2012 Olympics closing ceremony in London.

MÖTLEY CRÜE

The heavy metal act behind hits like "Girls, Girls, Girls" and "Dr. Feelgood" may have signed a contract to never tour again following 2014's massive 158-show run, but that doesn't mean they can't release more music! Singer Vince Neil confirmed on

Twitter in 2018 that the entire band—Neil, Nikki Sixx, Mick Mars, and Tommy Lee—would indeed be back in the studio to record four songs for the upcoming film adaptation of the Crüe biography *The Dirt: Confessions of the World's Most Notorious Rock Band*. It's the first new material from the group since the 2015 track "All Bad Things," which was, at the time, their final recording.

WU-TANG CLAN

Though Shaolin's finest technically never broke up, they are currently billing their first album in four years as a reunion of sorts (2017's *The Saga Continues* was credited only to the Wu-Tang, sans "Clan," since rapper U-God wasn't involved in the project). The last Wu-Tang Clan record where all the surviving



SPICE GIRLS: LORENZO AGUIRRE/GETTY IMAGES; HOOTIE & THE BLOWFISH: SCOTT SCHAFER/CONTOUR BY GETTY IMAGES; TORO Y MOI: SCOTT DUDERSON/GETTY IMAGES

HAS TORO Y MOI (WHOSE FUNKY NEW LP IS CALLED OUTER PEACE) FOUND "OUTER PEACE"?

[Laughs] No. It's a never-ending search.



NOTEWORTHY

- **So Fresh, So Clean** Big Boi will perform at the Super Bowl halftime show alongside Maroon 5.
- **You've Got a Friend** Carole King made a surprise cameo at *Beautiful*'s fifth Broadway anniversary.



members participated was 2015's infamous *Once Upon a Time in Shaolin*, of which only one copy was pressed and released. It was later auctioned for \$2 million.

ABBA

Fans haven't heard from ABBA or seen them together in about 35 years. But decades-long speculation of a reunion finally ended

in 2018, when a statement from members Agnetha Fältskog, Björn Ulvaeus, Benny Andersson, and Anni-Frid Lyngstad confirmed that the band was back in the studio recording two new songs for a TV special, *ABBA: Thank You for the Music, An All-Star Tribute*. But don't get too excited: The tracks will only be performed by a hologram version of the Swedish pop icons.

↑
(Clockwise
from left)
Hootie & the
Blowfish;
ABBA;
Mötley Crüe



Guster Come Alive

The Boston pop crew return with the moody-broody-poppy-proggy **Look Alive**. Singer Ryan Miller talks evolution and longevity with EW.

BY SARAH RODMAN

RECORDING IN A KEYBOARD MUSEUM PAYS OFF

We didn't set out to make a super-synthy record. It always has to serve the songs, but in a way it just felt like these were cool toys to play with. It pushed us out of our comfort zone, which is always what we're trying to do. And [producer] Leo [Abrahams], his specialty is this almost molecular approach to production where it's a little bit fussy, but fussy in a way that's super musical.

GOING HI INSTEAD OF LO (FI, THAT IS)

It was so cool to be able to surprise ourselves on this record. The first track, "Look Alive," I listen to that and I'm like, "I can't believe this is our band now." And we're getting there [with playing the intricate songs] live, implementing a lot of stuff to try to figure how to re-create it. And it's cool to not be able to classify it, either. Where do we slot in? I know where people slot us in historically, but if you just heard this record that came in the mail in a brown paper bag, what kind of music would you put it next to? I think it's next to bands that I really like and respect, I would hope.

THE KEY TO MAINTAINING A BAND FOR MORE THAN 25 YEARS WITHOUT KILLING ONE ANOTHER

Twenty percent of it might be the thing I'm about to say, which is communication, and ultimate respect for where we're coming from—the same things that keep any marriage or real relationship together. We could choose to leave this at any moment. There's a goalpost component of it where we really believe in what we're all aiming for, and we trust each other, and that's a huge part of it. But honestly, I think a lot of it is that we just got really lucky that we're all good dudes.

I know that there's no end to the craziness. You gotta just ride the wave. Or it'll swallow you. —AS

MUSICAL MOOD BOARD

SHARON VAN ETTEN

The indie rocker reveals to EW, in her own words, the artists, actors, and films that inspired her synth-heavy new record, *Remind Me Tomorrow*. BY ILANA KAPLAN



2 KATHERINE DIECKMANN
[The director]...asked me to do the score for [her film] *Strange Weather*. Whenever I felt like I was getting to a place where I was hitting my head against the wall, I would put down the guitar. And to clear my head, I would go to any other instrument in the room. That's why a lot of the writing on the record was written on synth and drums. So in a way, Katherine had a huge influence because while I was writing her score on guitar, I wrote this whole other record on synth.



3 NICK CAVE & THE BAD SEEDS' SKELETON TREE
When I first sat down with [producer] John Congleton, he asked me what was affecting my writing right now. I had just gotten a synthesizer and drum machine and started working out my old demos, and it called to mind Nick Cave & the Bad Seeds' *Skeleton Tree* because it was very beat-driven and had a repetitive chorus all centered around vocals, which is how I tend to write.



4 20TH CENTURY WOMEN
The soundtrack is so amazing. The placement of the songs throughout the whole film, that's one that [I learned from] working with Katherine: how to write to film and how the placement of a song can change the whole mood of a scene. It's an art form in itself. I would think that "Seventeen" might draw you into a scene just as much as "Jupiter 4." I just had very specific location imagery [in mind] when I was writing those.



1 MICHAEL CERA
Michael Cera's a funny influence. It ties back to [his Jupiter-4] synthesizer [which I recorded my song] "Jupiter 4" [on]. We met because I played a show [with] my friend Rick Alverson, and Michael made a cameo.... We got to talking and he'd been working and making music and had been wanting to get a practice space. I was like, "I actually just found a space last week and was looking for one other person who wouldn't mind having my stuff set up." His eyes lit up and he was like, "I'm in."

5

BRUCE SPRINGSTEEN AND PATTI SMITH

I wrote ["Seventeen"] with New York in mind. I was walking around [Brooklyn's] Dumbo [neighborhood] and [saw that] a place I had gone to a couple of times had closed. I said that thing all New Yorkers say when they start getting jaded: "This neighborhood's changing." When I first moved here I remember someone saying that. Having that realization...it makes you look at your past. I thought a lot about Bruce Springsteen and Patti Smith and how long they lived in cities and have seen them change.



6

LEE KRASNER

We waited too long to go anywhere exotic for our babymoon, so we went to Shelter Island. There was a bookstore [there] and I pulled out this book on Lee Krasner, Jackson Pollock's partner. They lived together, and they both had separate studios. I think she liked having intellectual conversations, and he was very volatile. [Her canvases are] so beautiful. That was something that colored my writing because, with my history of being with people that weren't supportive of my music, I still wanted to do it anyway. That fire—if it ever goes out, I'll stop playing.



Joe Jackson

TITLE *Fool*

LABEL earMUSIC | **GENRE** Rock

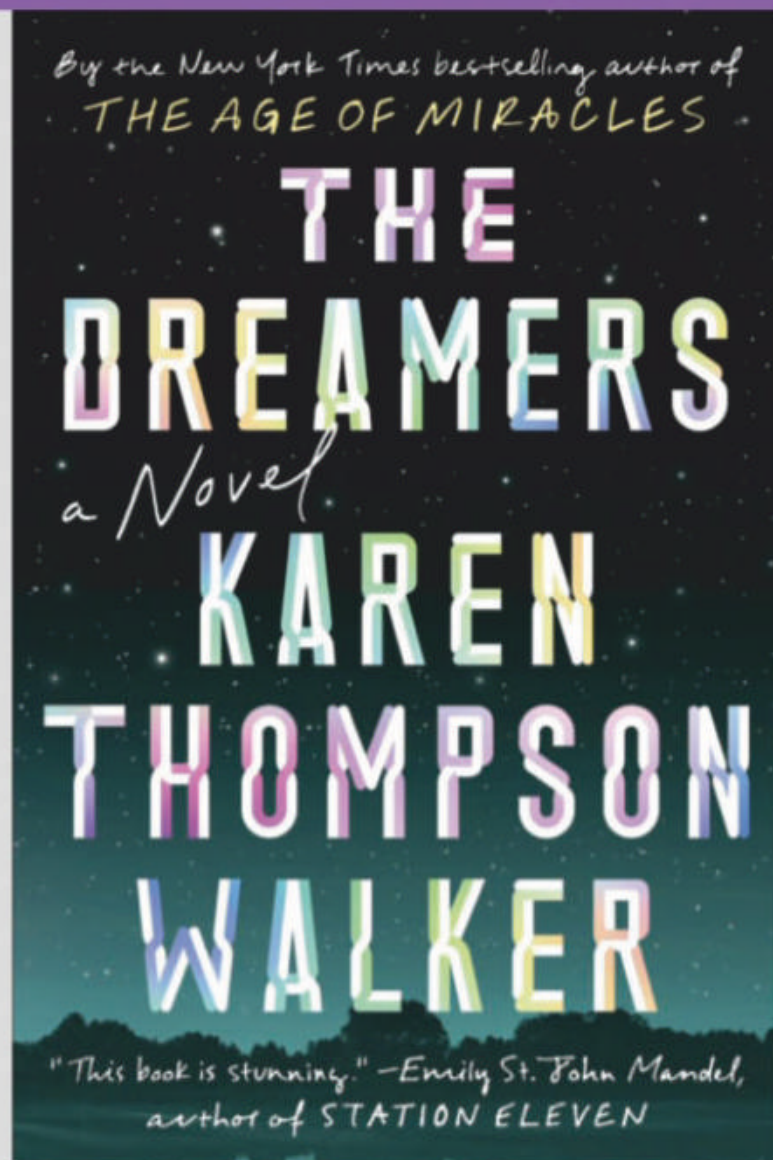
REVIEW BY Clark Collis @ClarkCollis

HITMAKER. JAZZER. CLASSICAL COMPOSER. William Shatner collaborator. Hat-loving British singer-songwriter Joe Jackson has worn a few chapeaus since the release 40 years ago of his debut album, *Look Sharp!*, and its classic, caustic hit single, "Is She Really Going Out With Him?" Some of *Fool* sounds like it could have been recorded four weeks, rather than decades, after that debut, as Jackson proves that both his way with a pop-rock hook and his at times deliciously acerbic vocalizing remain intact on this eight-track collection.

"Fabulously Absolute" finds the 64-year-old spitting out the opening lyrics "Go on and shove it in my face/How I should join the human race" as if he were some teen punk, while his band frames the ravings of this truculent character in new-wave angularity. The title track is a similarly tart and energized number whose recording it is easy to imagine resulted in a spittle-covered microphone. But that's just one flavor. Elsewhere, Jackson presents us with "Strange Land," a mournful midtempo song that wouldn't seem out of place being performed on a Broadway stage, and the Kinks-evoking "Dave," possibly the most beautiful song to involve "rashers" of bacon. Blessed as *Fool* is with a lush, cohesion-aiding production, fans of Jackson's rockier output would be fools not to check this out. **B**

Books

Edited By | CLARISSA CRUZ @CLARISSANYC1



The Dreamers

BY	PAGES	GENRE	REVIEW BY
Karen Thompson Walker	299	Fiction	David Canfield @davidcanfield97



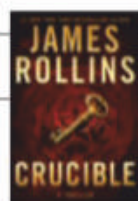
THE APOCALYPSE HAS NEVER LOOKED AS PEACEFUL AS it does in *The Dreamers*. Permeating the small SoCal town of Santa Lora is a contagious sickness, one that doesn't induce vomiting or fever or really any pain at all—only deep, ceaseless sleep. “They sleep like children, mouths open, cheeks flushed,” writes Karen

Thompson Walker (*The Age of Miracles*). “Breathing as rhythmic as swells on a sea.”

The first case occurs at the local college. A girl leaves a party feeling “as tired as she has ever felt in her life,” crashing like a hung-over freshman would—but then unable to wake up. Her dorm floor is quarantined, classes are canceled, and the town falls into a quiet, collective panic. From there, the novel tracks a unique group—including a testy young couple raising a newborn and a gay biologist whose lover is slowly dying—any of whom could drop, dreaming, at any moment. Walker chronicles the epidemic's spread as life mundanely goes on—as a religious student loses her virginity, as friends and family toast a new bride, as a florist makes a delivery by a lake where, when the snoring commences, “10 dozen roses drift for hours on the water before gradually washing up on the beach.” It's like *The Leftovers* if the departed remained earthbound.

The Dreamers eschews typical disaster plotting; there's no *Purge*-level anarchy or menace. Instead this is an exquisite work of intimacy. Walker's sentences are smooth, emotionally arresting—of a true, ethereal beauty. Around the conscious experiences of loss, fear, and heartbreak, we're invited into the dreamers' worlds, and there, in the slumbry depths, this book achieves its dazzling, aching humanity. For sleep is where we await rebirth, where we're one with our minds; it's what we all ease into after nights of passion, or comfort, or loneliness. “This is how the sickness travels best,” writes Walker. “Through all the same channels as do fondness and friendship and love.” **A-**

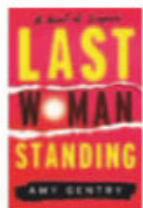
15-WORD SYNOPSIS >



Crucible by James Rollins A semicomatose woman is the key to saving the Sigma Force. Will she wake up?

BETWEEN
THE
LINES

- **Newspaper King** After Stephen King criticized the *Portland Press Herald* for cutting local book reviews in a viral tweet, he spurred enough new subscriptions for the Maine-based newspaper to reverse course.
- **Islands in the Stream** Netflix is adapting Leigh Bardugo's best-selling Grishaverse novels into an 8-episode show.



No Laughing Matter

Amy Gentry's *Last Woman Standing*—a timely thriller crafted as a response to Bill Cosby and Louis C.K.'s sex scandals—addresses the pervasive misogyny in stand-up comedy. **BY DAVID CANFIELD**

IN POST-#METOO FICTION, revenge is on the rise. But few titles feel as righteously ripped from the headlines as Amy Gentry's *Last Woman Standing*—a suspense novel that follows Dana Diaz, a fictionalized female stand-up who's had enough of her sexist industry. Recently harassed in the back of a limo by a revered comic, she teams with Amanda, a computer programmer, to go after her abusers.

If Dana's experiences seem queasily familiar, that's by design. Gentry (*Good as Gone*) tells EW that the story was directly inspired by Louis C.K. and Bill Cosby, two Emmy-winning icons who'd gotten away with accusations of sexual misconduct for years. (C.K. admitted to the claims made against him in September 2017, while Cosby was found guilty of three counts of aggravated indecent assault last spring.) "I'm married to [someone in] the comedy world and know lots of people in that world, so I [was] more aware of these things than most non-comedians," the author says.

But *Last Woman Standing* isn't quite a revenge fantasy. While pulpy and stuffed with gore and violence, the novel genuinely engages with the mechanics of payback, the complexities and limitations of embarking on such a quest. Dana realizes that in order to achieve her goal, she'll need to betray those closest to her. She questions—as anyone



↑ Amy Gentry, author of *Last Woman Standing*

in her position would—whether the effort is worth it.

Indeed, Gentry stresses, these are based on real stories and real experiences. The inspirations for her heroines were up-and-coming comics Gina Brillon and Vanessa Gonzalez (the latter of whom will soon debut a special on Comedy Central). "I wanted to echo the feeling of local lineups, where people are still finding their voices," says Gentry. In *Last Woman Standing*, you hear those voices loud and clear—and empowered.

“

THESE GUYS DO
THE SAME THING,
OVER AND OVER
AGAIN...UNTIL
SOMEBODY
FINALLY STICKS
UP TO THEM.”

—AMANDA,
LAST WOMAN
STANDING



SCREEN TIME

Attention, Hollywood! We're scouting out the books ripe for adaptation so you don't have to.

BY DAVID CANFIELD



THE WEIGHT OF A PIANO by Chris Cander

The Book Cander's historical character study weaves between 1962 Soviet Union and present-day California in its portrait of two women bound by childhood traumas, artistic inclinations, and the upright Blüthner piano that changes both of their lives.

Why It Should Be a Movie

The novel carries an irresistible time-jumping sweep, and its meditations on art and trauma scream Oscar bait. Plus, its twist ending will keep people talking after the credits roll.

The Dream Team

A reunion of *Atonement* helmer Joe Wright (already adept at time-hopping) and **Keira Knightley**, whose sprightly demeanor is perfect for Cali girl Clara. (It's time to stretch the pair beyond period dramas!) As Russian musician Katya, we envision **Alicia Vikander**. She knows her way around a tearjerker.



Stage

Edited By | JESSICA DERSCHOWITZ @JESSICASARA



1921-2019

Remembering Carol Channing

The Broadway legend charmed audiences with her iconic roles in *Hello, Dolly!* and *Gentlemen Prefer Blondes*. Here we look back at her incandescent life and career. **BY MELISSA ROSE BERNARDO**



←
(Clockwise from far
left) Carol Channing
in *Hello, Dolly!*,
*Thoroughly Modern
Millie*, and *The Love
Boat* with Betty White



YOU CAN PROBABLY COUNT ON one hand the number of shows Carol Channing missed during her entire seven-decade career. And we're talking about a woman who racked up, by her count, 5,000-plus live performances in *Hello, Dolly!* and some 3,500 in *Gentlemen Prefer Blondes*. The three-time Tony winner and much-caricatured comedian—who died of natural causes Jan. 15 at the age of 97—was a firm believer in the healing power of applause.

"I would get everything under the sun," she told the *Austin Chronicle* in 2005. "I fell off the stage all the time because I'm nearsighted. Everything went wrong with me. I even got cancer.... There's something healing about just going ahead and doing the show anyway."

Channing was the San Francisco-bred daughter of Christian Scientists (she said her father was half black, a fact her mother revealed to her when she was in her teens). She made her Broadway debut understudying Eve Arden in the 1941 musical comedy *Let's Face It*; many years later, Arden would don the famous feathered headdress as one of Channing's many successors in *Hello, Dolly!* In 1949, Channing broke out as the "little girl from Little Rock" Lorelei Lee in *Gentlemen Prefer Blondes*. Unfortunately, Marilyn Monroe was the one who got to croon "Diamonds Are a Girl's Best Friend" in the 1953

movie version...and the same thing happened with the *Hello, Dolly!* film.

Channing won the 1964 Tony—beating out, among other actresses, *Funny Girl*'s Barbra Streisand—for her iconic turn as meddling matchmaker extraordinary Dolly Gallagher Levi. But though Channing had earned a Golden Globe (and an Oscar nom) by dancing on a xylophone and getting shot out of a cannon in 1967's *Thoroughly Modern Millie*, she lost the chance to reprise the title role in the film version of *Hello, Dolly!* Instead, Streisand headlined the Gene Kelly-directed 1969 film—which turned out to be a massive flop. Channing, meanwhile, would tour the country and return to Broadway in her signature role in 1978 and 1995.

In 2002, Channing published a memoir titled *Just Lucky I Guess*, and in 2012 she was the subject of the documentary *Carol Channing: Larger Than Life*. She was married four times: to writer Theodore Naidish; Canadian football player Alexander Carson; her longtime manager Charles Lowe, to whom she was married for more than four decades before a public and bitter split in 1998 (he died a year later, before they formally divorced); and her childhood sweetheart, Harry Kullijian, who died in 2011. She is survived by her son with Carson, the editorial cartoonist Channing Lowe.

↓ Channing in 2013



PAYING TRIBUTE

Stars (including two fellow Dollys*) honor the stage great

"She was that rarest of stage creatures, an absolute original. From her instantly recognizable voice, to her stature, which was close to 6 feet, with her wide-eyed take on the world she crept into theatergoers' hearts and took up permanent residence there."

—BETTE MIDLER*

"She was show business and love personified."

—BERNADETTE PETERS*

"Carol Channing was one of the few who paved the path for so many women in theater and beyond... I will forever admire and look up to you, Carol. Rest In Peace."

—KRISTIN CHENOWETH

"I saw her in *Hello Dolly* when I was 8 and she changed my DNA love you lady forever one of the greatest entertainers of all times."

—SANDRA BERNHARD

"I'm gonna raise the roof/I'm gonna carry on/ Give me an old trombone/ Give me an old baton/ Before the parade passes by! Goodbye, Carol."

—LIN-MANUEL MIRANDA

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THIS WEEK'S
HITS &
MISSES

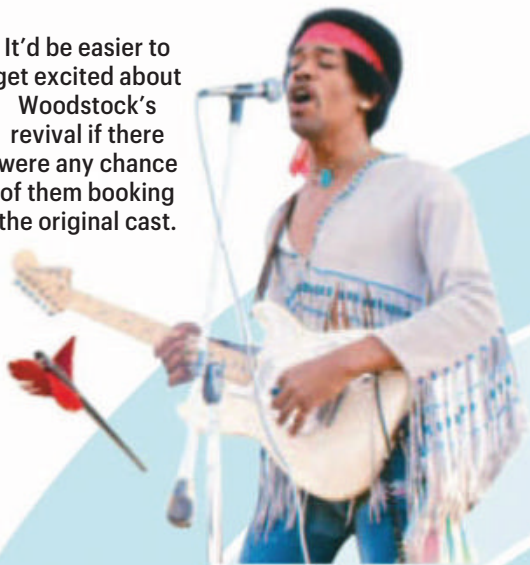
The Bullseye

Calling *Glass* "half empty" even seems generous.

BY **MARC SNETIKER** @MarcSnetiker

Green Book 2:
How to Delete Racist Tweets

It'd be easier to get excited about *Woodstock's* revival if there were any chance of them booking the original cast.



Temptation Island to test couples with sexy singles, to test sexy singles with STD panel.



One taught me pain, one taught me pain, one taught me pain.

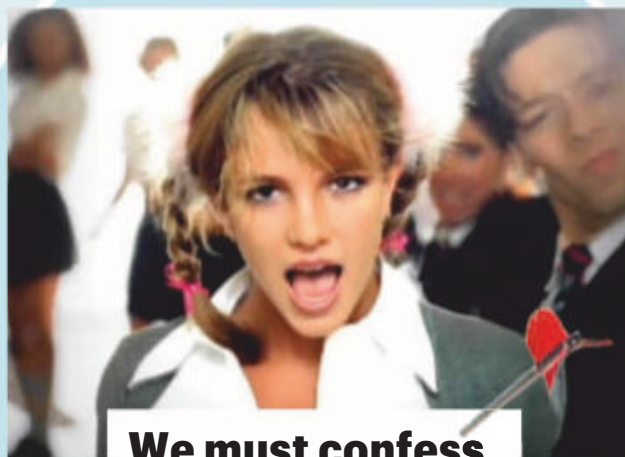


Lady and the Tramp



Not your grandma's *Creek*. Definitely not your Dawson's.

David Chase may have accidentally confirmed *The Sopranos* killed off Tony, but did not say whether Meadow ever successfully parallel-parked.



We must confess, we still believe. (Still be-lieve.)



Grammys find great host with zero controversy. Et tu, Oscars?



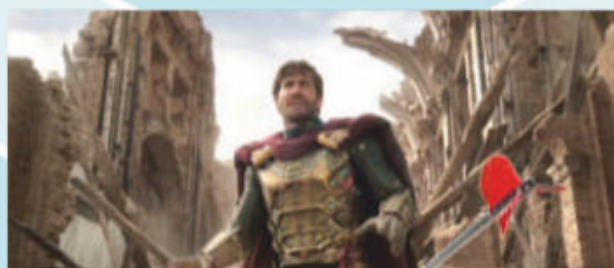
Eddie Murphy is *Coming to America* again. Is...is he sure?



Finally, Arnold Schwarzenegger has a workout buddy in the family.



X-Men introduces mutant drag queen Shade, whose powers include teleportation and making your homophobic aunt nervous.



Biggest revelation of the new *Spider-Man* trailer: Guess who got bangs!



Doo doo doo doo doo doo doo not show your child this video.



Egg dethrones Kylie Jenner as most liked Instagram post. Unlike Kylie, it's unclear whether the egg is also managed by the woman who laid it.



The rivalry is so competitive, Hulu is considering hiring Crackle to break Netflix's kneecap.



2: The current season of *Celebrity Big Brother*, and the collective IQ of its contestants

NICK VALLELONGA: KEVIN MAZUR/GETTY IMAGES FOR INSTYLE; SCHITT'S CREEK: CBC; (4): ALICIA KEYS: KEVIN MAZUR/GETTY IMAGES FOR NARAS; COMING TO AMERICA: BRUCE MCBROOM; ANTHONY SCARABUCCI: JANET MAYER STAR MAX/OC IMAGES; RYAN LOCHTE: ETHAN MILLER/GETTY IMAGES FOR CIRCUS DU SOLEIL; EGG: GETTY IMAGES; KRIS JENNER: CLICKPIX/BAUER-GRIFFIN/OC IMAGES; SHADE: NATHAN STOCKMAN/MARVEL ENTERTAINMENT; THE SOPRANOS: WILL HART/HBO; GAGA AND GLENN CLOSE: GREGG DEGUIRE/WIREIMAGE; TEMPTATION ISLAND: JOHN TSAI/ABC/USA NETWORK; IMI HENDRIX: BARRY Z LEVINE/GETTY IMAGES; GLASS: JESSICA KOURKOUNIS/UNIVERSAL

*Tanning's fifteen minutes are over.
Let your inner health, beauty,
and vitality shine through.*

Protect your skin. Go with the
beauty you were born with.
It looks great on you.



Go with your own glow™
SkinCancer.org

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